SUPPORTING DOCUMENTS

1. ANNEXURE I

REGISTRATION CERTIFICATE OF TANGAIL JAMDANI TANTUBAY SAMABAY SAMITY LTD.

2. ANNEXURE II

BYELAW/ RULES AND REGULATIONS OF TANGAIL JAMDANI TANTUBAY SAMABAY SAMITY LTD.

3. ANNEXURE III

MAP SHOWING AREAS OF PRODUCTION (2 COPIES)

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Human/ animal motifs /Weaving tales on Fulia Jamdani sarees

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ANNUAL TURNOVER OF THE YEAR 2020-2021 &
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DOCUMENTARY EVIDENCE FOR HISTORICAL PROOF OF THE ORIGIN OF THE PRODUCT

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THE APPRECIATIONS AND ACCOLADES RECEIVED BY MASTER WEAVER OF THE SAMITY SHRI BIREN KUMAR BASAK AND HIS TEAM OF FULIA WEAVERS

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EVIDENCE SHOWING TANTUJ, A GOVT SPONSORED ORGANISATION, WHO HAVE PROMOTED THE GI PRODUCT BY BUYING AND SELLING IN BULK

ANNEXURE I

REGISTRATION CERTIFICATE OF TANGAIL JAMDANI TANTUBAY SAMABAY SAMITY LTD.

FORM II

Form of Certificate of Registration

Rule 10 (3)

Certificate of Registration No. S / DTH & Addl. R. Of 2020-21

In the office of the Director of Textiles (Handloom, Spinning Mills, Silk Weaving & Handloom Based Handicrafts, West Bengal & Addl. Registrar of Cooperative Societies (Ex-Officio), New Secretariat Buildings, B Block, 5th floor, Kolkata – 700001 (Under West Bengal Act XL of 2006).

In the matter of the application for the Registration of a Co-operative Society at Village- Fulia Chatkatala, P.O.- Z no. Nutan Fulia, in the district of Nadia.

I do hereby certify that pursuant to the West Bengal Cooperative Societies Act, 2006 (West Bengal Act XL of 2006), the said society has been registered in my office as a Co-operative Society with limited liability under the title of the Tangail Jamdani Tantubay Samabay Samity Ltd. and the bye-laws filed by the said society have also been duly registered.

The following is the area of membership of the Society –

The villages – Fulia Chatkatala, Fulia Colony and Fulia Mathpara under Belgoria 1 No. Gram Panchayat, Dist.- Nadia

Director of Textiles,
Handloom, Spinning Mills, Silk Weaving and
Handloom Based Handicrafts Division,
West Bengal
&
Ex-Officio Addl. Registrar of Cooperative Societies,
West Bengal

Date : the 19th day of June Two Thousand and Twenty.

ANNEXURE II

BYELAW/ RULES AND REGULATIONS OF TANGAIL JAMDANI TANTUBAY SAMABAY SAMITY LTD.

Form– II

Form of certificate of registration
Rule 10 (3)

Directorate of Textiles * West Bengal

Certificate of Registration No.....of 20.....in the office of the Registration of Co-operative Societies (under West Bengal Act XL of 2006).

In the matter of the application for the Registration of a Co-operative Society at.....in the district of.....

I do hereby certify that pursuant to the West Bengal Co-operative Societies Act, 2006 (West Bengal Act XL of 2006), the said society has been registered in my office as a Co-operative Society with limited liability under the title of the ..... and the bye laws filled by the said society have also been duly registered.

The following is the area of membership of the Society.

The Bye-laws of the Tangail Jamdani Tantubay Samabay Samity Ltd. have duly been registered in my office bearing No. .....5...../ DTH & Addl. R of 20 20-21 in terms of the West Bengal Co-operative Societies Act, 2006 (West Bengal Act. XL of 2006) and the Rules framed thereunder.

Dt. 19/06/2020 Director of Textiles, Handlooms, Spinning Mills, Silk Weaving & Handicraft Based Handicrafts / Additional Registrar of Co-operative Societies

Registrar of Co-operative Societies.

Date the.....day of.....

Two thousand and .....

[তন্তুবায় সমবায় ❑ ৩]

তন্তুবায় সমবায় সমিতির উপবিধি

.....তন্তুবায় সমবায় সমিতির লিমিটেডের উপবিধি (সীমাবদ্ধ দায়বিশিষ্ট) পশ্চিমবঙ্গ সমবায় সমিতি বিষয়ক ২০০৬ সালের আইনের XL আইন ও পরবর্তী সংশোধনী আইন ও সমবায় নিয়মাবলী ২০১১ অনুসারে নিবন্ধিত।

১. উপক্রমণিকা

বিষয় বা পূর্বাপর কথার বিরুদ্ধে কিছু না থাকিলে এই উপবিধিতে—

(১) 'আইন' বলিতে ২০০৬ সালের পশ্চিমবঙ্গের সমবায় সমিতি বিষয়ক আইন বুঝাইবে।

(২) 'নিয়মাবলি' বলিতে পশ্চিমবঙ্গ সমবায় সমিতি বিষয়ক ২০১১ সালের নিয়মাবলিকে বুঝাইবে।

(৩) 'সমিতি' বলিতে.....

.....তন্তুবায় সমবায় সমিতি লিমিটেডকে বুঝাইবে।

(৪) 'রাজ্য সরকার' বলিতে পশ্চিমবঙ্গ রাজ্য সরকারকে বুঝাইবে।

(৫) নিবন্ধক হইলেন আইনের ১২ ধারা অনুসারে নিয়োগপ্রাপ্ত সমবায় সমিতিসমূহের নিবন্ধক, সমবায় সমিতিসমূহের অতিরিক্ত নিবন্ধক, যুগ্ম-নিবন্ধক, উপ-নিবন্ধক, সহ-নিবন্ধক এবং নিবন্ধককে সাহায্য করিবার জন্য নিযুক্ত অন্যান্য আধিকারিক যাদের ওপর নিবন্ধকের সমস্ত ক্ষমতা বা কোনো একটি ক্ষমতা আইন অনুযায়ী ন্যস্ত করা আছে।

(৬) 'সমবায় নিরীক্ষা অধিকর্তা' হইলেন সমবায় আইনের ১২ ধারা অনুসারে নিযুক্ত ব্যক্তি এবং অতিরিক্ত সমবায় নিরীক্ষা অধিকর্তা, উপ-অধিকর্তা, সহ-অধিকর্তা এবং অন্যান্য আধিকারিক যাহারা আইনের বিধান অনুযায়ী নিরীক্ষা অধিকর্তাকে সাহায্য করিতে নিযুক্ত হন এবং যাহাদের ওপর তাঁর সমস্ত ক্ষমতা বা যে-কোনো একটি ক্ষমতা ন্যস্ত করা আছে।

(৭) 'সদস্য' বলিতে এমন ব্যক্তিকে বুঝাইবে যিনি সমিতি নিবন্ধনের আবেদনপত্রে স্বাক্ষর করিয়াছেন বা আইন ও তার অধীনস্থ নিয়মাবলি ও উপবিধি অনুসারের নিবন্ধনের পর সদস্যভুক্ত হয়েছেন।

(৮) 'নামিক সদস্য' হইলেন কোনো ব্যক্তি যিনি সমিতিতে উপধারা ৩ ধারা ৬৩ অনুসারে নামিক সদস্য হিসাবে ভরতি হয়েছেন।

(৯) মুখ্য নির্বাহী আধিকারিক হলেন এমন ব্যক্তি তাঁকে যে নামেই ডাকা

হউক-না-কেন, যিনি পরিচালন পর্ষদের দ্বারা নিযুক্ত এবং পর্ষদের তদারকি, নিয়ন্ত্রণ ও নির্দেশ অনুযায়ী সমিতির কার্যনির্বাহ করেন। এই সংজ্ঞার আওতায় সমবায় আইনের ৩৩ ধারায় রাজ্য সরকার বা সমবায় সমিতি সময়ের নিবন্ধক কর্তৃক নিযুক্ত মুখ্য নির্বাহী আধিকারিকও পড়িবেন।

(১০) 'বিধিবদ্ধকরণ' 'বা প্রেসক্রাইবড্ কথার অর্থ সমবায় আইনের আওতায় সমবায় নিয়মাবলিতে বিধিকরণ।

(১১) 'ভারতীয় রিজার্ভ ব্যাংক'-এর অর্থ ১৯৩৪ সালের রিজার্ভ ব্যাংক অফ ইন্ডিয়া আইনের ২ ধারায় গঠিত রিজার্ভ ব্যাংক।

(১২) 'ফেডারেল সমবায় সমিতি' হইল যার কেবলমাত্র সমবায় সমিতিই সদস্যপদ গ্রহণ করিতে পারে, কোনো ব্যক্তি নয়। এতে কেন্দ্রীয় সমিতি ও শীর্ষ সমিতিও অন্তর্ভুক্ত।

(১৩) অর্থ প্রদায়ী ব্যাংক-এর অন্তর্ভুক্ত হইল রাজ্য সমবায় ব্যাংক, রাজ্য সমবায় কৃষি ও গ্রামীণ উন্নয়ন ব্যাংক, জাতীয় কৃষি ও গ্রামীণ উন্নয়ন ব্যাংক, যাদের প্রাথমিক উদ্দেশ্য হইল সমবায় সমিতি বা অন্য প্রতিষ্ঠানকে ঋণদান করার জন্য তহবিল গঠন করা।

(১৪) শীর্ষ সমবায় সমিতি হইল একটি সমিতি, যাহার সদস্যপদ এলাকা সারা পশ্চিমবঙ্গে বিস্তৃত এবং যাহার প্রাথমিক উদ্দেশ্য সদস্য সমিতির উদ্দেশ্যের বিকাশসাধন ও তাদের কাজে সহায়তা দান করা।

(১৫) সদস্যপদ এলাকার অর্থ হইল সমিতির উপবিধিতে উল্লেখিত এলাকা যেখান থেকে সদস্যপদ নেওয়া হয়।

(১৬) 'পর্ষদ' হইল সমবায় আইনের ৩২ ধারা অনুসারে গঠিত সমবায় সমিতির পরিচালক পর্ষদ।

(১৭) ধার করা মূলধন হইল-সমিতির পরিচালন পর্ষদের সিদ্ধান্ত মতো মোট ঋণ, আমানত এবং অন্যান্য ঋণ।

(১৮) কেন্দ্রীয় সমবায় ব্যাংক হইল ১৯৮১ সালের জাতীয় কৃষি ও গ্রামীণ উন্নয়ন ব্যাংক আইনের ৬১ ধারায় বর্ণিত ব্যাংক। অর্থাৎ N.D.C.C. ব্যাঙ্ক লি.

(১৯) কেন্দ্রীয় সমবায় সমিতি হইল এমন একটি সমিতি যাহার প্রাথমিক উদ্দেশ্যের মধ্যে স্থিরীকৃত এলাকার মধ্যে সদস্য সমিতিসমূহের কাজকর্মে সহায়তা দান এবং এর মধ্যে কেন্দ্রীয় সমবায় ব্যাংক ও কৃষি সমবায় বিপণন সমিতি যুক্ত।

(২০) সীমাবদ্ধ দায়বিশিষ্ট সমিতি হইল যার সদস্যদের দায় ক্রীত শেয়ারের অংশ অদেয় থাকলে সেই পর্যন্ত বা সমিতি গোটানোর প্রাক্‌কালে সমিতির সম্পত্তি পূরণে যে পরিমাণ অর্থ প্রদানে প্রত্যেক সদস্য অঙ্গীকারবদ্ধ থাকেন সেই পরিমাণ অর্থ পর্যন্ত দায় সীমিত থাকে।

Amrit Barak

(২১) 'সমবায় রেঞ্জ' হইল এমন এলাকা যাহা সমবায় সমিতিসমূহ থেকে সহকারী নিবন্ধকের কম মর্যাদা সম্পন্ন নন, এমন আধিকারিকের এক্তিয়ারভুক্ত এলাকা। যেমন.....রেঞ্জ।

(২২) 'সমবায় বৎসর' হইল এপ্রিল মাসের এক তারিখে শুরু হওয়া আর্থিক বৎসর।

(২৩) 'বিবাদ' হইল দেওয়ানি মামলার উপযোগী যে-কোনো বিষয়। সমিতির দেয় বা প্রাপ্য কোনো অর্থসংক্রান্ত দাবিও বিবাদের অন্তর্ভুক্ত হয়।

(২৪) 'জেলা সমবায় ইউনিয়ন' হইল একটি সমবায় সমিতি যাহার সদস্যপদ এলাকা সমস্ত সমবায় রেঞ্জে বিস্তৃত এবং যাহার প্রাথমিক উদ্দেশ্য রাজ্য সমবায় ইউনিয়নের উদ্দেশ্য রূপায়ণের সহায়তা করা। এটি কেন্দ্রীয় সমিতির অন্তর্ভুক্ত।

(২৫) 'অংশগত মূলধন' হইল সমিতির সদস্যদের কাছ থেকে সংগ্রহ করা শেয়ার মূলধন যাহা আইনের ৮৬ ধারা অনুসারে লভ্যাংশ ঘোষিত হইলে পাওয়ার যোগ্য বলিয়া বিবেচিত হইবে।

(২৬) 'জেনারেল বডি' হইল সমিতির ডেলিগেটের মাধ্যমে সমবেত হওয়া বা সরাসরি যোগ দেওয়া সমস্ত সদস্য।

(২৭) 'সাধারণ সভা' হইল সমিতির জেনারেল বডির সভা।

(২৮) 'নিটলাভ' হইল প্রাতিষ্ঠানিক ব্যয়, আনুষঙ্গিক ব্যয়, কর্জ ও আমানতের ওপর দেয় সুদ, নিরীক্ষা ফি যেমনটি উপবিধিতে বলা থাকবে ইত্যাদি বাদ দেওয়ার পর অবশিষ্ট লাভ।

(২৯) 'প্রজ্ঞাপন' হইল সরকারি গেজেটে প্রকাশিত প্রজ্ঞাপন।

(৩০) কর্মকর্তা বলিতে সমিতির সভাপতি, সহ-সভাপতি, সম্পাদক, সহ-সম্পাদক, কোশাধ্যক্ষ ও বোর্ডের দ্বারা নির্বাচিত যে কোনো ব্যক্তিকে বোঝাবে।

(৩১) 'আধিকারিক' বলিতে সভাপতি, সহ-সভাপতি, সম্পাদক, যুগ্ম-সম্পাদক, সহ-সম্পাদক, কোশাধ্যক্ষ, পরিচালন পর্ষদের সদস্য, পরিচালন অধিকর্তা ডেভেলপমেন্ট অফিসার, মুখ্যনির্বাহী, ডেপুটি ম্যানেজার, অ্যাসিস্ট্যান্ট ম্যানেজার, ফিল্ড একজিকিউটিভ, পরিচালন পর্ষদ নিযুক্ত জেনারেল ম্যানেজার, ডেপুটি জেনারেল ম্যানেজার, অ্যাসিস্ট্যান্ট জেনারেল ম্যানেজার ব্যক্তি যাহারা সমিতির কাজকর্ম সম্পর্কে নির্দেশ দানে ক্ষমতাপ্রাপ্ত তাহাদের বুঝাইবে। এর সঙ্গে ৩৩, ৩৫ ও ৩৬ ধারায় নিযুক্ত সরকারী আধিকারিকও যুক্ত হবেন।

(৩২) 'নিজস্ব মূলধন' হইল আদায়ীকৃত অংশগত মূলধন, সমিতির সংরক্ষিত তহবিল ও সমিতির লাভ থেকে বা অন্যভাবে সৃষ্ট তহবিলসমূহের মোট সমষ্টি।

(৩৩) 'রাজ্য সমবায় ইউনিয়ন' হইল সমবায় আইন অনুযায়ী নিবন্ধীকৃত একটি সমিতি, যাহার সদস্যপদ এলাকা সারা পশ্চিমবঙ্গে বিস্তৃত এবং যাহার উদ্দেশ্য সমবায় আইনে বর্ণিত রয়েছে।

(৩৪) 'সম্পাদক' হইলেন বোর্ডের নিয়ন্ত্রণাধীনে সমিতির কাজকর্ম সম্বন্ধে ব্যবস্থাপনার দায়িত্বে ন্যস্ত ব্যক্তি যিনি সম্পাদকের কার্য নির্বাহ করেন, তাঁকে যে নামেই অভিহিত করা হোক না-কেন।

(৩৫) 'ন্যায়পীঠ' হইল ১৪৬ ধারা মতে গঠিত সমবায় ন্যায়পীঠ।

(৩৬) 'কার্যকরী মূলধন' হইল ধার করা মূলধন ও নিজস্ব মূলধনসহ সমিতির মোট মূলধনের সমষ্টি।

(৩৭) আইন ও নিয়মাবলীতে শব্দ ও কথার যে অর্থ নির্দেশ করা হইয়াছে এই উপবিধিতে সেই অর্থই প্রযোজ্য হইবে। নিয়মাবলীতে যে সমস্ত শব্দ ও ভাব প্রকাশিত হয়েছে কিন্তু সংজ্ঞায়িত হয় নি, সেগুলি আইনে বর্ণিত অর্থেই ধরা হবে।

২. নাম

২। সমিতির নাম তাঁতশিল্প কারিগর তন্তুবায় সমবায় সমিতি লি. হইবে।

৩. ঠিকানা

(ক) এই সমিতির রেজিস্ট্রিকৃত অফিস। নদীয়া
জেলার বানাঘাট মহকুমার শান্তিপুর থানার হরিণঘাটা পোস্ট অফিসের অন্তর্গত হরিণঘাটা চক্কোত্তী গ্রামে/স্থানে/শহরে অবস্থিত হইবে। সমিতির রেজিস্ট্রিকৃত ঠিকানার পরিবর্তন ঘটিতে বিধিমত উক্ত নতুন ঠিকানা নির্ধারিত XI ফরমে বোর্ডের সিদ্ধান্তসহ সমবায় সমিতি সমূহের নিবন্ধক, সমবায় নিরীক্ষা অধিকর্তা, ঋণদাতা ব্যাংক এবং অন্য কোনো সমিতির সদস্য থাকিলে সেই সমিতিকে এবং অন্যান্যদের প্রাপ্তিস্বীকার পত্রসহ রেজিস্ট্রি ডাকে বা হাতে হাতে জমার মাধ্যমে জানাইতে হইবে।

৩(ক). সমিতির সদস্যপদ এলাকা

সমিতির সদস্যপদের এলাক হরিণঘাটা চক্কোত্তী, হরিণঘাটা কলোনী, হরিণঘাটা মাঠপাড়া

যদি এই নির্দিষ্ট এলাকা পরিবর্তনের প্রয়োজন সমিতি মনে করে তবে সাধারণ সভার সিদ্ধান্ত ক্রমে উপবিধি সংশোধনের মাধ্যমে করা যাবে।

Director

৪. সদস্যপদ

সমিতির সদস্য বলতে সমিতির নিবন্ধনের উদ্দেশ্যে যোগদানকারী ব্যক্তি বা সমবায় আইন ও নিয়মাবলি অনুযায়ী নিবন্ধনের পর সদস্যপদে যোগদানকারী ব্যক্তিকে বুঝাইবে। সমিতি, যুগ্ম-সদস্য (স্বামী এবং স্ত্রী, পিতা এবং পুত্র বা কন্যা এবং মাতা এবং পুত্র বা কন্যাকে) নিতে পারিবে। ~~নামিক সদস্যও সমিতি নিতে পারিবে।~~

এ ছাড়া স্বনির্ভর গোষ্ঠী, অর্থপ্রদায়ী ব্যাংক, অন্য সমবায় সমিতি বা সংঘ, সমিতির কর্মচারী (সদস্যপদের যোগ্যতা থাকিলে) এবং রাজ্য সরকার প্রয়োজনে আইন ও নিয়মাবলির বিধান সাপেক্ষে সমিতির সদস্য হইতে পারিবে। ~~যে কোনো ব্যক্তি সংঘ বা নিগম তা নিবন্ধিত হোক বা না হোক সমিতি তাকে নামিক সদস্য হিসাবে গ্রহণ করিতে পারিবে।~~ সমিতির কর্মীর সদস্যপদের যোগ্যতা থাকিলে তিনি সমিতির সদস্যপদ গ্রহণ করিতে পারিবেন।

বোর্ডের নির্বাচন অনুষ্ঠিত হইবে এমন বার্ষিক সাধারণ সভার অগ্রবর্তী ৪০ দিনের মধ্যে সমিতি নতুন কোনো সদস্য ভরতি করিতে বা বর্তমান শেয়ার হস্তান্তর করিতে পারিবে না।

সদস্য হইতে ইচ্ছুক প্রত্যেক ব্যক্তিকে ২৮ নম্বর নিদর্শে সমিতির সম্পাদক/ম্যানেজার/মুখ্য নির্বাহী আধিকারিক/পরিচালন অধিকর্তা যেমনটি প্রয়োজন হইবে সেই মতো তাঁর নিকট আবেদন করিতে হইবে এবং প্রয়োজনমতো অন্যান্য বিবরণী দাখিল করিতে হইবে।

সমিতি এইরূপ আবেদনপত্র পাওয়ার পর আবেদনকারীর সদস্যভুক্তি বিষয়ে কোনো সদস্যের আপত্তি থাকিলে তা নির্দিষ্ট সময়ের মধ্যে জানানোর আহ্বান জানাইবেন। এই আবেদনের বিরুদ্ধে কোনো অভিযোগ পাওয়া না গেলে আবেদনকারীর আবেদন মঞ্জুর করা হইবে এবং আবেদনপত্র পাওয়ার তারিখ থেকে ৪৫ দিনের মধ্যে তা নিষ্পত্তি করা হইবে। সমিতির সিদ্ধান্ত ১৫ দিনের মধ্যে আবেদনকারীকে জানিয়ে দেওয়া হইবে।

সাধারণভাবে কোনো গুরুত্বপূর্ণ কারণ ছাড়া উপযুক্ত যোগ্যতাসম্পন্ন ব্যক্তিকে সদস্যপদ থেকে বঞ্চিত করা যাইবে না। কোনো ব্যক্তির সদস্যপদ মঞ্জুর না হইলে উক্ত সংবাদপ্রাপ্তির সময় থেকে ৩০ দিনের মধ্যে তিনি নিবন্ধকের নিকট আপিল করিতে পারিবেন।

সমিতির যে বাৎসরিক সাধারণ সভায় পরিচালক পর্ষদের নির্বাচন অনুষ্ঠিত হবে সেই সভার ৩০ দিন পূর্বে এবং যতক্ষণ না নতুন বোর্ড কার্যভার গ্রহণ করে ততদিন পর্যন্ত সমিতি সদস্য গ্রহণ করতে পারবে না। ৪(ক) সমিতির সদস্যপদ এলাকার তফসিলভুক্ত ও উপযুক্ত যোগ্যতা সম্পন্ন ব্যক্তিগণ সমিতির সদস্য হইতে পারিবেন।

৫. সমিতির উদ্দেশ্য

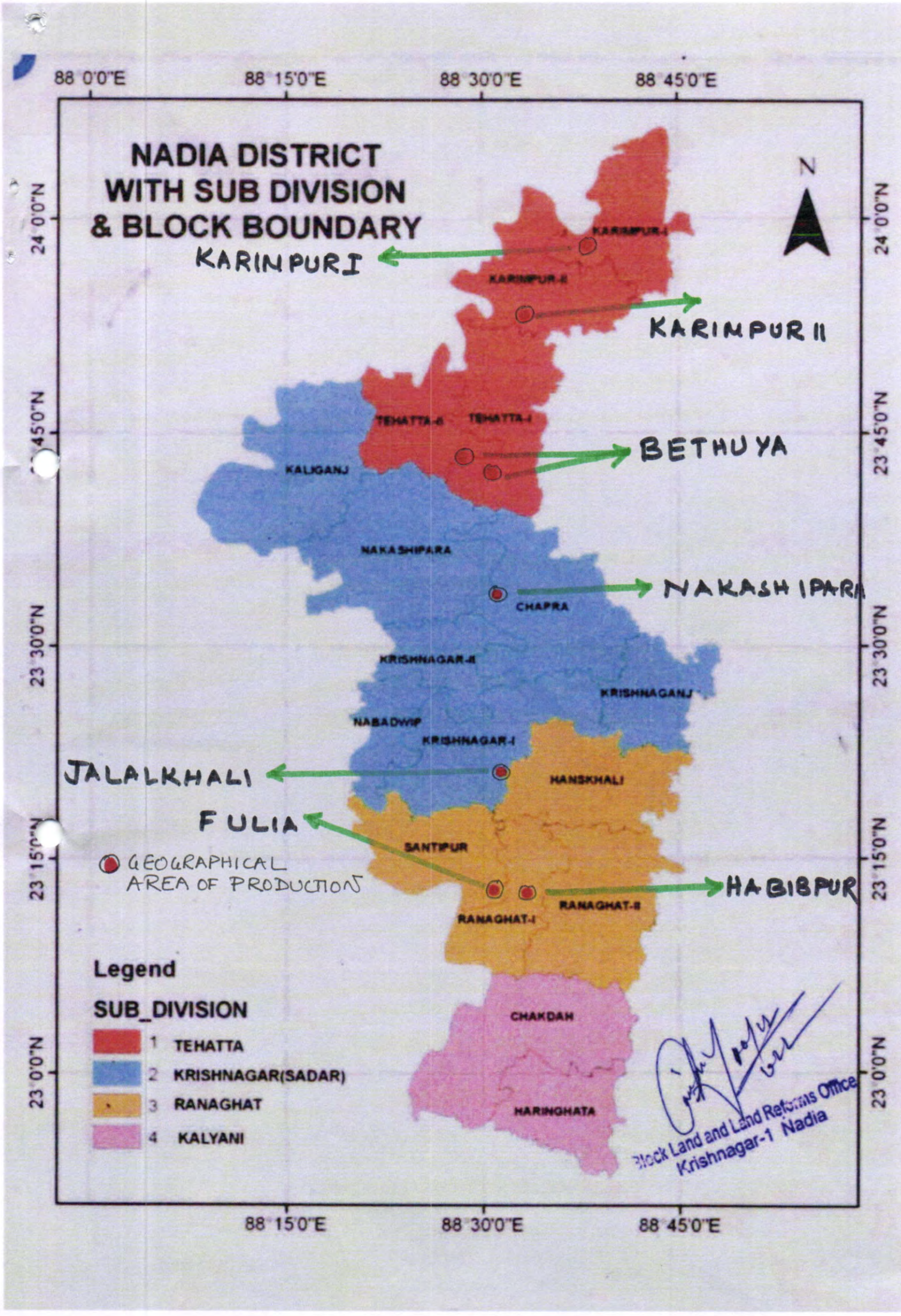
সদস্যদের আর্থিক উন্নয়ন ও তাদের স্বনির্ভর ও স্বাবলম্বী করিয়া তোলা হইল সমিতির উদ্দেশ্য।

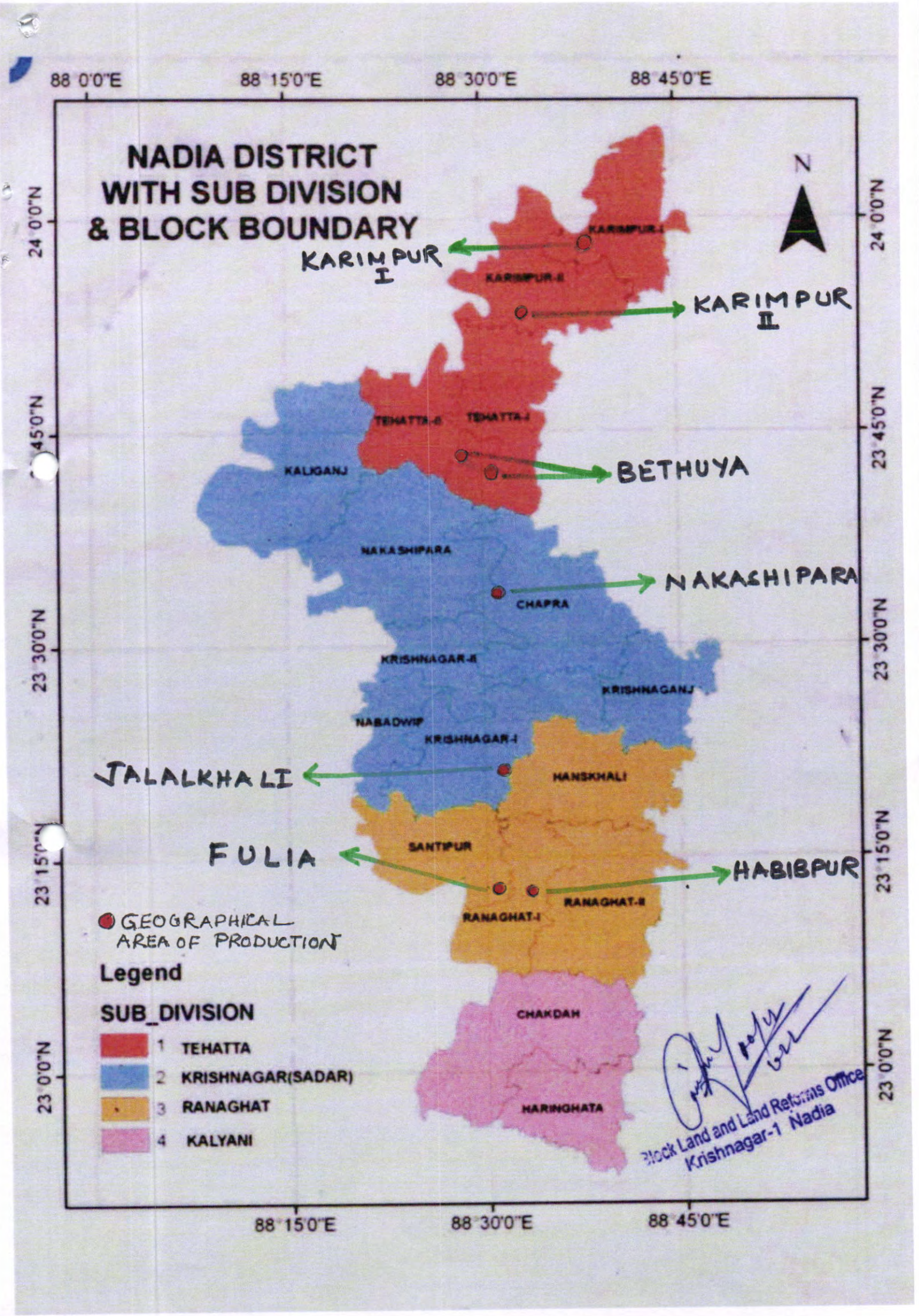
এই উদ্দেশ্য পালনের জন্য সমিতি বয়ন শিল্পের উন্নতি ও সদস্যদের হিতার্থে নানাবিধ কাজ সম্পন্ন করিবে।

Amrita Barua

ANNEXURE III

MAP SHOWING AREAS OF PRODUCTION (2 COPIES)

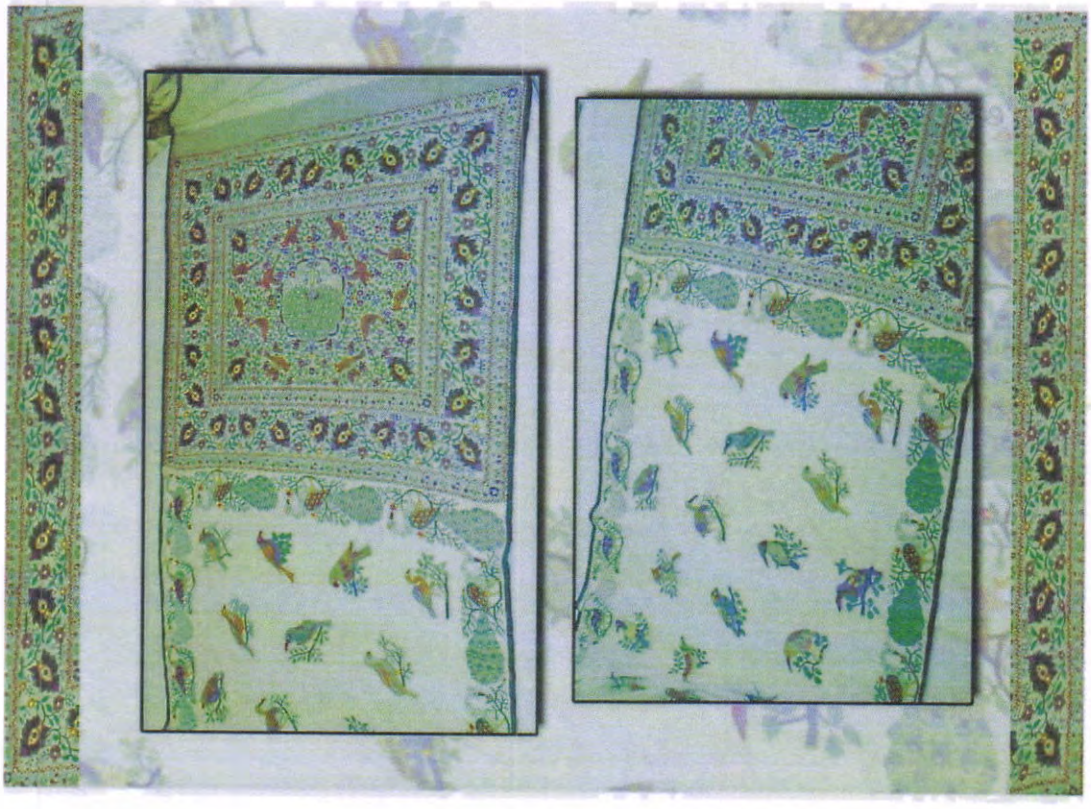

NADIA DISTRICT
WITH SUB DIVISION
& BLOCK BOUNDARY
KARINPURI
KARIMPUR II
BETHUYA
NAKASH IPARA
JALALKHALI
FULIA
HABIBPUR
GEOGRAPHICAL AREA OF PRODUCTION
KARIMPUR-I
KARIMPUR-II
TEHATTA-II
TEHATTA-I
KALIGANJ
NAKASHIPARA
CHAPRA
KRISHNAGAR-II
KRISHNAGANJ
NABADWIP
KRISHNAGAR-I
HANSKHALI
SANTIPUR
RANAGHAT-II
RANAGHAT-I
CHAKDAH
HARINGHATA
Legend
SUB_DIVISION
1 TEHATTA
2 KRISHNAGAR(SADAR)
3 RANAGHAT
4 KALYANI
N
88 0'0"E
88 15'0"E
88 30'0"E
88 45'0"E
24 0'0"N
23 45'0"N
23 30'0"N
23 15'0"N
23 0'0"N
Block Land and Land Reforms Office
Krishnagar-1 Nadia

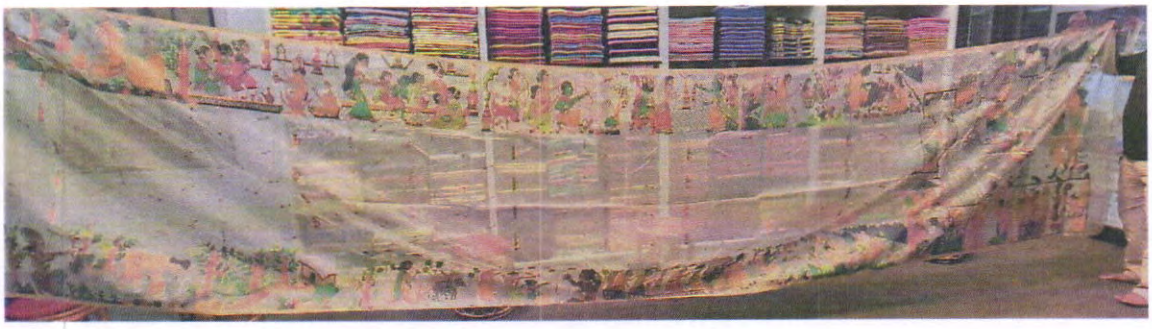

NADIA DISTRICT
WITH SUB DIVISION
& BLOCK BOUNDARY
88 0'0"E
88 15'0"E
88 30'0"E
88 45'0"E
24 0'0"N
23 45'0"N
23 30'0"N
23 15'0"N
23 0'0"N
N
KARIMPUR I
KARIMPUR II
BETHUYA
NAKASHIPARA
JALALKHALI
FULIA
HABIBPUR
KARIMPUR-I
KARIMPUR-II
TEHATTA-II
TEHATTA-I
KALIGANJ
NAKASHIPARA
CHAPRA
KRISHNAGAR-II
KRISHNAGANJ
NABADWIP
KRISHNAGAR-I
HANSKHALI
SANTIPUR
RANAGHAT-II
RANAGHAT-I
CHAKDAH
HARINGHATA
GEOGRAPHICAL AREA OF PRODUCTION
Legend
SUB_DIVISION
1 TEHATTA
2 KRISHNAGAR(SADAR)
3 RANAGHAT
4 KALYANI
Block Land and Land Reforms Office
Krishnagar-1 Nadia

ANNEXURE IV

Human/ animal motifs /Weaving tales on Fulia Jamdani sarees

MAHABHARAT JAMDANI SAREE





Made RABINDRA NATH TAGORE on woven Jamdani work in 2001. He gifted this Wall Hanging to Visva Bharati, Shantiniketan in the year 2005

Some parts of this sarees.

In 2002 he created a series called the 'CIVILIZATION SAREE' in [redacted] Jamdani work. It took almost 2 years to make.

ANNEXURE V

ANNUAL TURNOVER OF THE YEAR 2020-2021

&

ANNUAL TURNOVER OF THE YEAR 2021-2022

ANNEXURE VI

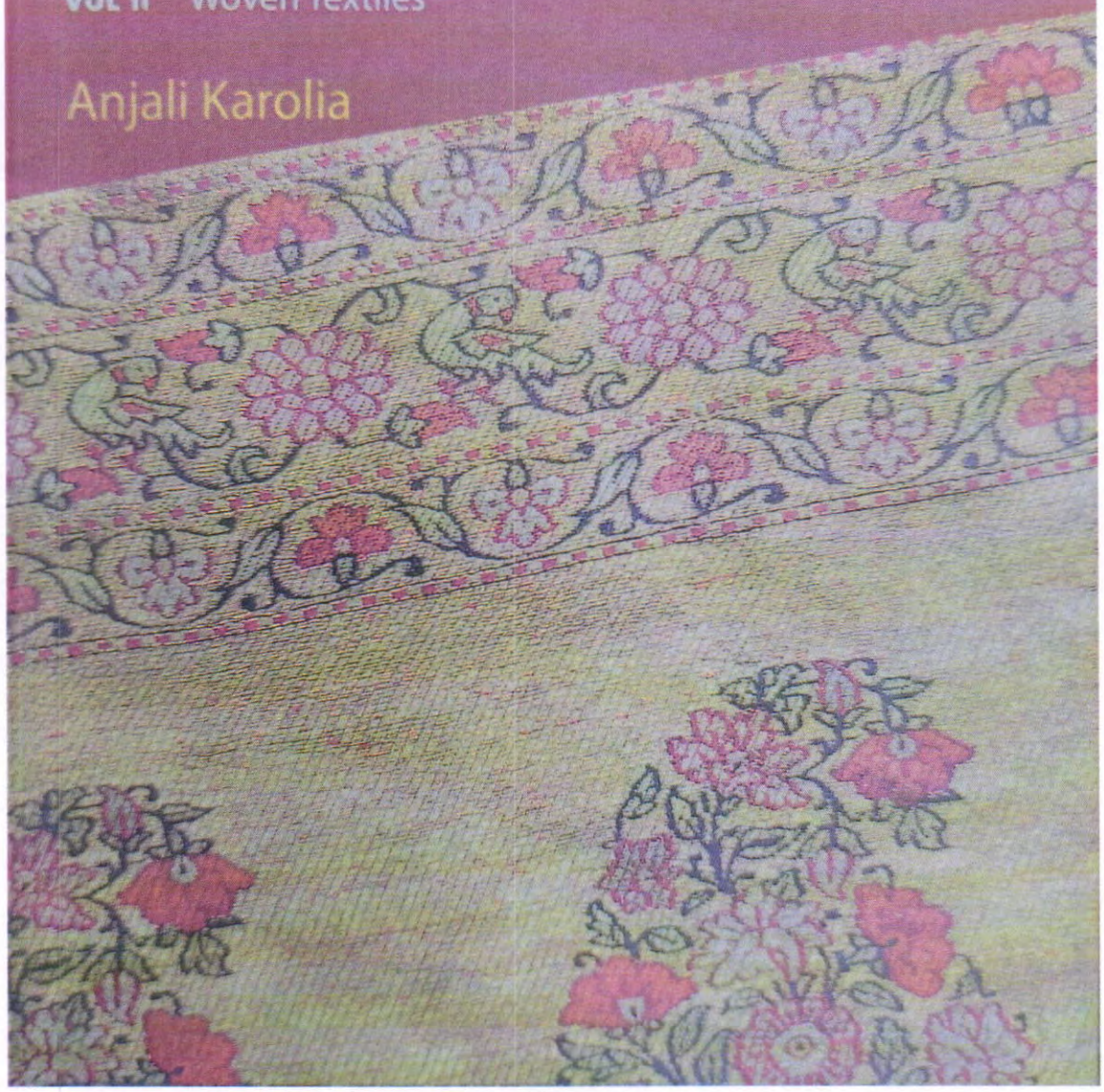
DOCUMENTARY EVIDENCE FOR HISTORICAL PROOF OF THE ORIGIN OF THE PRODUCT

Traditional Indian Handcrafted Textiles

HISTORY, TECHNIQUES, PROCESSES, DESIGNS

VOL II Woven Textiles

Anjali Karolia



स्मृति ज़ूबिन इरानी
Smriti Zubin Irani

सत्यमेव जयते

वस्त्र मंत्री
भारत सरकार
नई दिल्ली–110 011

Minister of Textiles
Government of India
New Delhi-110 011

MESSAGE

India's rich heritage in textile crafts is unparalleled. To bolster Indian traditional textiles and help in greater global recognition of Indian fashion, there has been a continuing need for more scholarly efforts in the realm of traditional practices and textile crafts. Professor Anjali Karolia, Dean, Faculty of Family and Community Sciences of the Maharaja Sayajirao University of Baroda, has brought her 36-year research and teaching experience to bear, by writing a structured textbook titled *Traditional Indian Handcrafted Textiles: History, Techniques, Processes, Designs*. This textbook, written in two volumes, will be useful for students and those involved in the study of textile design, and will also serve as a ready reference on Indian handcrafted textiles and help in sensitizing academia on India's textile heritage.

I congratulate Professor Anjali Karolia on her endeavour and extend my best wishes.

(Smriti Zubin Irani)

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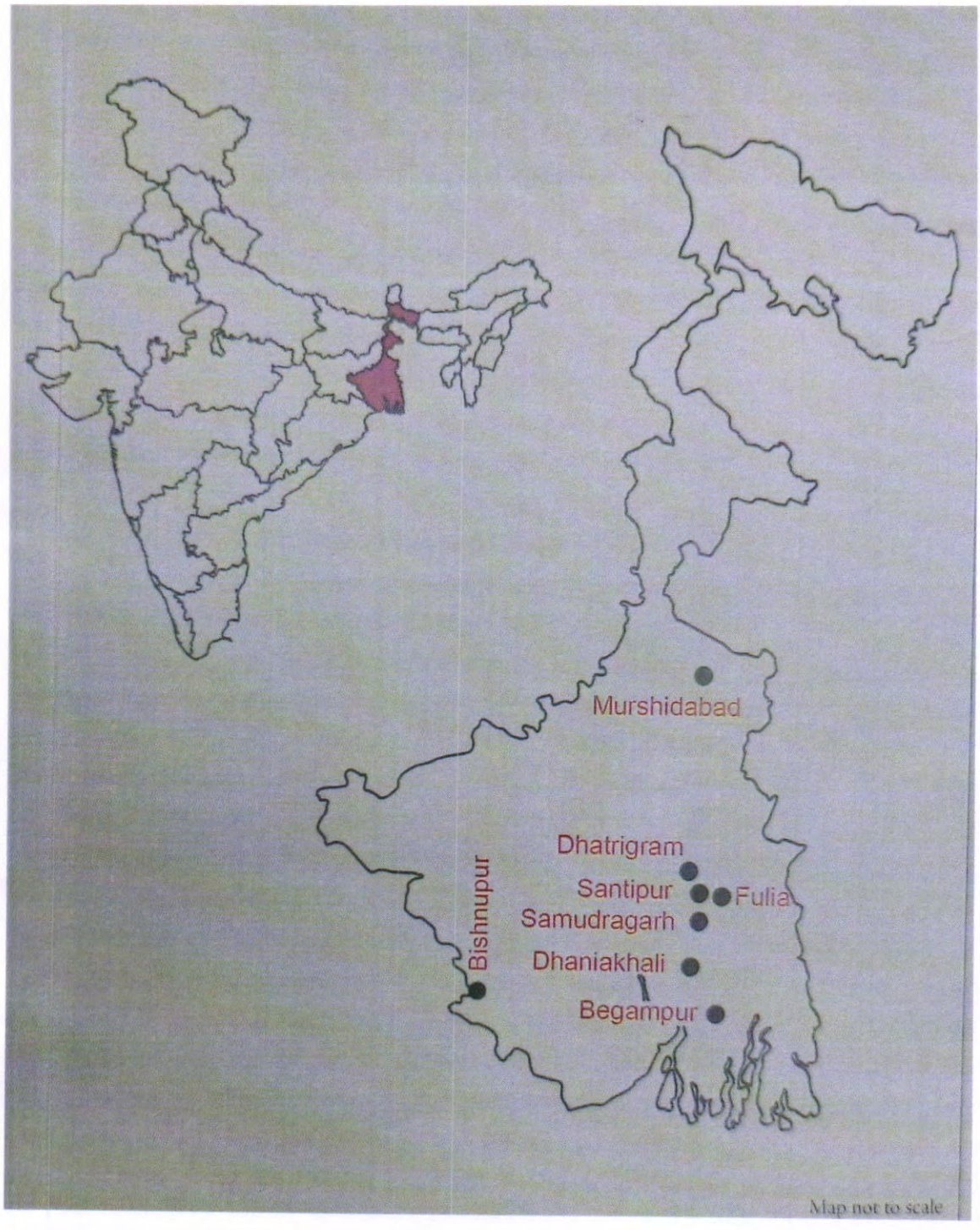

Murshidabad
Dhatrigram
Santipur
Fulia
Samudragarh
Dhaniakhali
Begampur
Bishnupur
Map not to scale

West Bengal

Bengal, the ancient kingdom of Banga, the earliest records of which date back to the epic *Mahabharata* in the first millennium BC, lies in the east of India in the Ganga–Brahmaputra delta. In 1947, after Partition, Bengal was divided into two parts—East Bengal—now Bangladesh, with two-thirds of the region—and West Bengal—a state in the Indian Republic.

Undivided Bengal had a rich tradition of handloom weaving, a part of its cultural heritage. Bengal was famous for its fine, transparent cotton muslins for millennia and also for many other coarser varieties of cotton and silk traditional saris, woven in shades of white and other pastels, with colourful intricately woven borders and *pallav*s.

The most renowned centres for weaving fine-figured muslins were concentrated in the areas occupied by Bangladesh in the districts of Tangail and Dhaka (earlier Dacca). After Partition, many skilled weavers of Dhaka came and settled in West Bengal in Nadia district and Burdwan (Bardhaman) district. With government encouragement and support, the talented weavers soon revived their ancestral occupation, and the art of exquisite weaving flourished once again. Today, over 350,000 households are involved in handlooms in West Bengal, a majority of them in rural areas, producing saris and other materials in cotton and silk. It is one of the few states in the country, which has increased the number of its rural weavers and handloom production since Independence.

Finely woven, loom-embroidered gauzy textiles and saris in exotic designs and colours, in cotton and silk, are being produced in the vast weaving belts of Santipur and Fulia in Nadia district; Dhaniakhali (Dhonekhali) and Begampur in Hooghly district; Ambika Kalna, Kamalnagar, Samudragarh, Dhatrigram, Katwa, and Ketugram in Bardhaman district; and Bishnupur and Panchmura in Bankura district. These are the four main districts where handloom weaving is concentrated in the state of West Bengal. The Santipur and Fulia regions alone have over 1,25,000 handlooms and produce handloom saris in a variety of yarns like cotton, *tussar*, and silk. Dhotis, dress materials, stoles, and scarves are also woven.

Some of the most famous and popular textiles of this state, to be discussed in detail in this section, are the famed Dacca muslins, a figured muslin popularly known as Jamdani, and Tangail, Santipuri, Dhaniakhali, and Baluchari saris. The silks weaves of Bengal have been much acclaimed in the world since ancient times, the most popular one being the famous Baluchari *butidar* sari with distinctive designs and complex weaving techniques.

Before we discuss the Jamdani or the figured muslins we will look at the famous Dacca muslin. Fine cotton weaving has been popular in India and is seen in the textiles of other states also. Some examples of these are the Kota doria of Rajasthan, the Chanderi fabrics of Madhya Pradesh, and the Venkatagiri saris of Telangana. Comparisons of the fineness of these textiles are always made with the Dacca muslin as it is considered the benchmark for the finest cotton ever woven.

Dacca Muslin Saris

Pre-Independence undivided Bengal was most known for and was synonymous with the Dacca muslin, said to be woven with the thread of winds. For almost 2000 years, Dhaka (now in Bangladesh) has been famous for its exquisite transparent textiles, called *mulmul* within the country, and for its muslin in the West.

Kautilya's *Arthashastra*, written in the 3rd century BC, has one of the earliest references to the fine cotton of *Vanga* or *Banga*, as Bengal was called then. For 2000 years, muslin has been in great demand and was exported to other countries. Arabs, Chinese, and European travellers like the French trader Tavernier (1605–89), the French physician Francois Bernier (1620–88), and Venetian writer and traveller Niccolao Manucci (1639–1717), all left their accounts of the soft and delicate muslins of Bengal.

Sonargaon, a historic administrative capital and commercial and maritime centre of Bengal, situated in the centre of the Ganga delta, gained considerable repute as a centre of the international market. Ships sailed from Sonargoan, with large quantities of *mulmul*, from Dhaka to foreign lands.

During the Mughal period Dacca muslin reached its peak and there were many grades of muslins determined by its fineness. The finest pieces were woven only for the royal courts of Delhi, Agra, and Bengal and were known as *mulmulkhas*.

Mulmulkhas were considered the king of muslin for their fineness and delicacy and were only meant for regal attire. It is said to have taken 6 months to weave a yard and the fabric could only be woven in the monsoons. The value of the cloth would increase if the number of warps and wefts per inch were greater, the length was more and the weight of the fabric was less.

Mughal emperors had their workshops in villages near Dhaka where the agents supervised the best weavers. Muslins that were exported to Europe and other countries were coarser in comparison to the ones made for royal use. Noor Jahan, the famous Mughal empress, was known to have a special goodwill for these delicate fabrics. Even Aurangzeb

greatly appreciated muslins and the figured muslins known as Jamdani of Bengal. Every year a piece of muslin would be manufactured to be given as a tribute to Aurangzeb. This piece of muslin would be put in a hollow bamboo tube, lacquered and gilded (covered with layers of gold), and taken with great pomp in a procession through the streets of Dhaka and then presented before Emperor Aurangzeb.

General Features

Dacca muslins were produced in different varieties, depending on the fineness or transparency of texture and were given different names by the Mughals. *Mulmul* or *malmal* was the general name given for all the fine, plain muslins, by both Indians and Europeans. The fine muslin was known by a number of names such as *abrawan/abi rawan*, meaning running water in Persian, as it could hardly be seen if placed in water; and *shabnam*, meaning morning dew, because when spread wet on the ground it could scarcely be distinguished from dew on the grass. This quality of muslin was woven so fine that 250 miles of fabric weighed just 1 pound. Then there is *bafta / hawa*, denoting woven air, because if thrown in the air it would appear like a cloud. Other terms used were *nayansukh*, meaning pleasing to the eye; *badan khas* or *tanzib*, an adornment for the body; and *alabala* meaning very fine. Romans called it venti, meaning woven air, and the Greeks called it *gangitika*. The patterned muslins were known as *dooria* meaning striped, *charkona* meaning a chequered cloth, Jamdani for figured cloth, and *seerbund* for muslins used as turbans.

There were many stories to exemplify the fineness of the muslins. Some of them have been cited below:

- A turban cloth 20 yards in length and one yard in width could pass through a finger ring.
- Mohammed Ali Beg, who was an ambassador in India, on his return to Persia, presented the shah with a pearl-studded coconut shell. On opening it the shah found a turban piece of Indian muslin, which was sixty cubits (an ancient unit of length, equal to the distance from the elbow to the tip of the middle finger, approximately 43–56 cm/17–22 in) long.
- Emperor Aurangzeb is said to have got angry with his daughter, Princess Zeb-un-Nissa, for entering the durbar without dressing properly. In justification the princess said that she had wrapped seven layers of muslin on herself and still the dress was transparent.

Jamdani with gold coin motifs

The fineness of the muslin was due to the superior quality of local cotton that once grew in Bengal. Cotton locally known as *kapas* was cleaned and carded with the jawbone of a *baolee* fish, which acted as a fine comb for making the yarns loose. Spinning was done on a special type of spindle called *takua*, which could produce an extremely fine yarn. It was only done in the morning before sunrise and late in the afternoon (one hour before sunset) as the extra moisture in the air and the correct temperature prevented the snapping of the yarn. The weaving of the finest muslin was done during the monsoon season. Pit looms made of simple bamboo were used. The reed was made of fine splits of bamboo. The finest reed contained 2800 dents in the space of 40 inches. However, with the advent of mill-made yarn and cloth as well as the dwindling of royal patronage, by the turn of the 20th century the production and skill of the weavers declined.

Jamdani Saris

Jamdani, commonly known as figured muslin, occupies the place of pride in the extensive range of Bengal's heritage handloom products and is considered to be one of the most artistic, well-crafted, and expensive creations of the Bengal looms. These saris are known for their finesse, excellence in weaving, and superior workmanship.

The origin of the word Jamdani is uncertain. Some say it was derived from the Persian word *jam* (cup) and *dani* (container). Another popular belief is that it came from

the Persian words *jama* (cloth) and dana (*buti*) or diapering. Jamdani, therefore, could mean diapered cloth. Therefore one could say that Jamdani is a Persian word that connotes fine cotton with spots and flowers woven on the loom.

In the *Ain-i-Akbari*, there is no direct mention of the word Jamdani but the word *tanjeb* appears, often used as an alternative word for a coat. This is likely to have indicated a coat made from the finer types of Jamdani cloth. The words *tanjeb* and *pench* are being used even today to denote the most expensive type of figured muslins.

Cotton Jamdani with *kalka* (*turanj*) motif in red and gold

Although no direct information exists, it is likely that royal *karkhanas* were set up under the Mughals for the manufacture of Jamdani cottons. Jamdani, because of its intricate patterns, has always been a highly expensive product. According to historical accounts, Jamdanis, custom made for the Mughal emperor Aurangzeb, in the 17th century, cost over thirty pounds. Evidently, the Jamdani fabric was meant only for the affluent nobility, in those days.

However, it was noticed that in the textiles produced by the royal *karkhanas* of the Mughals, living forms of birds and animals disappeared, and only floral ornaments were introduced into the cloth. With the establishment of the *karkhanas* for the royal courts, the centres of production of Jamdani developed. Tanda, in Faizabad district of Uttar Pradesh, and Dhaka became the two main centres of production of the Jamdani or the figured muslins. The region in and around Dhaka (now in Bangladesh) became synonymous with this wonder fabric. For the Mughals it was fashioned into elaborate *angarkhas* (upper garment/shirt) worn both by men and women. It also travelled from Dhaka through Agra, to Bukhara, Samarkand, and other parts of West Asia. In the centuries that followed, Jamdani was procured by European export companies, which retailed it in cities like Hamburg, London, Madrid, Copenhagen, and so forth.

General Features

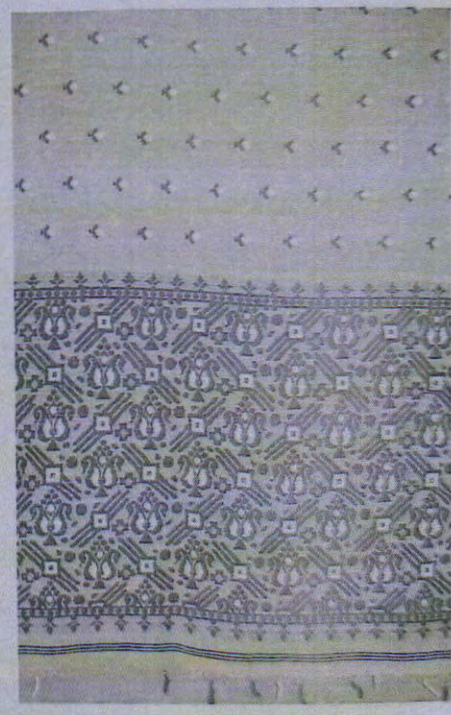
Jamdani saris are among the most cherished possessions of the women of Bengal and are worn at bridal and festive occasions. After the partition of India, Fulia in Nadia district and Ambika, Kalna and Kamalnagar in Bardhaman district became important Jamdani producing centres.

The Jamdani style of weaving is done by an extra-warp or weft thread with needles. This style thrived under the benevolent, rich, and enlightened patronage of kings and emperors. These fabrics are woven in two or more tones of white yarn of varying thicknesses, used for effects of light and shade, transparency, and opaqueness. It is the projection of a highly developed perception rooted in an aesthetic where white is acknowledged as a colour with shades and tones.

The Jamdanis are famous for their intricate figuring and their slightly open and gossamer texture, which were just what was needed to combat the harsh summer heat of the Gangetic plains. Time, labour, and skill, both hereditary and acquired, were the qualities expected of a Jamdani weaver.

The translucent cotton muslins caught the imagination of the Muslim rulers, with their taste for grandeur and opulence, and presented them with a desirable alternative to religious restrictions on the use of pure silk. The Mughals, with their sensitivity to beauty and elegance gave impetus to the production of these figured muslins. But manufacture of finer Jamdanis was a government monopoly and the weavers were forbidden, under pecuniary and corporal penalties, to sell any person a piece exceeding a certain price.

The most important centres of Jamdani weaving that developed in West Bengal were in Durgapur in Nadia district, and Samudragarh and Datrigram in Bardhaman district. They also developed in Tanda in Uttar Pradesh. The most prominent is, of course, Dhaka in East Bengal.



Jamdani woven in Tanda, Uttar Pradesh, with floral buttis and stylized mango motif in paller

Jamdani weaving in Bengal in the east and Tanda in Uttar Pradesh have certain differences that, within the overall framework, give the two their regional characteristics. The base, the ground warp and weft threads, for both, is a fine natural grey cotton of count ranging from the 60s to 150s, while the yarn for the narrow selvedge is either grey or bleached cotton. Sometimes mulberry silk is used as the warp in the Bengal Jamdani while the weft remains that of fine cotton.

The Jamdani of Tanda in Uttar Pradesh is more refined, with elaborate patterns created with a number of special weft threads drawn from a number of bobbins. There is also a difference in the shape of the outline of the motifs. The number of spools used in Tanda is higher, and the space occupied by each motif finer, with an angular and serrated outline, which give them a very geometric movement. However, in the Bengal Jamdani they are curved, covering more ground as they flow across the textile.

In Bengal gold and coloured threads are used in weaving. In the finer Jamdani only coarse bleached white yarn is used to weave the ornament on a fine unbleached background. This use of coarse and fine yarns leads to the ornament appearing distinctly against the fine background material. In Tanda, a fine-count, bleached yarn is used for the ornament. Coloured or gold thread is never used. The distinction between the ornament and the background cloth is never accentuated.

Jamdanis are extremely popular in Bengal and their production usually increases before Durga puja, during the months of September and October. Nowadays, the Jamdanis are also called Tangail Jamdanis, and they typically have many small *butis* woven throughout the field, often diagonally. Many are also made in silk instead of cotton because silk is easier and faster to weave. In terms of colour and design, contemporary Jamdanis are either natural coloured with white cotton supplementary work, pastel coloured with white supplementary work, or dark coloured with white, contrasting or zari supplementary threads.

Raw Materials

The fineness of muslin depends on the art of spinning cotton into a yarn. The most appropriate time for making yarns is early morning as the air then carries the highest moisture. Cotton yarns of 100s–120s counts and *tussar* silk yarns of 18/20 denier are used.

Cotton yarns are either grey or unbleached, bleached, or dyed. The most popular are the Jamdani fabrics woven in pure cotton where the warp and weft yarns are in fine count cotton and the figuring is in extra weft. In the case of *tussar* silk saris, the figuring is

carried out by using cotton and zari yarns. A mix of cotton and *tussar* saris are also woven, the warps being of silk and the wefts of cotton. For manufacturing, an exclusive quality Jamdani yarn of 200 to 250 counts are used.

Colours

Indigenous bleaching and dyeing techniques were used earlier. For the dye, flowers and leaves of creepers were used. Various local sources referred to the extra-weft cotton yarn being bleached with cow dung and *saji-mati* (the local carbonate of soda). Indigo dye was extracted through fermenting the leaves of the *Indigofera tinctoria* trees, which grew in certain districts of Bengal, like Nadia.

The Neelambari Jamdani saris continue to use the traditional dyes and techniques because of their ability to enhance and retain the vibrancy of the colour even after endless washings. In the other varieties, very little colour appears in the field and usually threads of two different textures are used to pick out the patterns. The fabric is generally grey cotton, embellished in bluish-black designs or sometimes in brilliantly coloured (red being popular) cotton, gold, and silver threads. Cheaper Jamdanis are worked on white with bold wavy designs in yellow, red, blue, or black cotton, or they are woven in black with large designs in white, yellow, orange, and green. Nowadays, chemical dyes are used instead of herbal dyes. The dyes used for dyeing cotton yarns are vat, reactive or direct.

Motifs

The main peculiarity of Jamdani work is its geometric, rich variety of designs. Since the Jamdani weavers work on the pit loom without any additional aids, it gives the weavers the freedom to use their imagination to scatter the motifs according to the space of the textile.

The Jamdani weaver dexterously combines intricate delicate floral sprays into the field of the sari. When the surface is covered with intricate, diagonally striped floral sprays, the sari is called *tercha*. The *pallav* is often decorated with fringe-like corner motifs, known as *jhalar*.

The various motifs woven in the Jamdani saris are flowers such as marigold, lotus, *karela* (bitter gourd) flower, *narkolphul* (coconut flower), *seuliphul* (night jasmine), *bakulphul* (Spanish cherry), and *tagarphul* (crepe jasmine). It also has some bird motifs like peacocks, swans, geese, etc., and usually a mango motif can be seen in the corners of the *pallav*.

The terms used to describe the designs of the Jamdani are more or less the same as those used in other figured textiles—*buti* (single flower or spray unconnected with one another), *buta* (same as *buti* but when the flowers are large in size), *turanj* (the cone or *kalka*), *chenda* (a circular *buti*), *panbuti* (a *buti* that is heart shaped), *faridbuti* (tiny springs or spots), *tarabuti* (star-shaped *buti*), *jamewarbuti* (all-over pattern), *kabutar kop* (design like pigeon holes), *dora kata* (striped design), *doria* (striped), *shaburga* (spotted), *seuliphul* and *bakulphul* (floral motifs common in Bengal), *tirchi* (diagonal lines or designs), and *hazarbuti* (thousand *butis*).

The most popular design is known as the *pannahazaar* (literally a thousand emeralds) in which floral patterns interlaced like jewels are highlighted with gold and silver threads. *Kalka* (paisley) has emerged as a highly popular pattern. Yet another popular pattern is the *phulwar*, usually worked on pure black, blue-black, grey, or off-white background colours. A few new additions in the designs of Jamdani saris are the motifs of playing cards, i.e. hearts, diamonds, spades, and clubs.

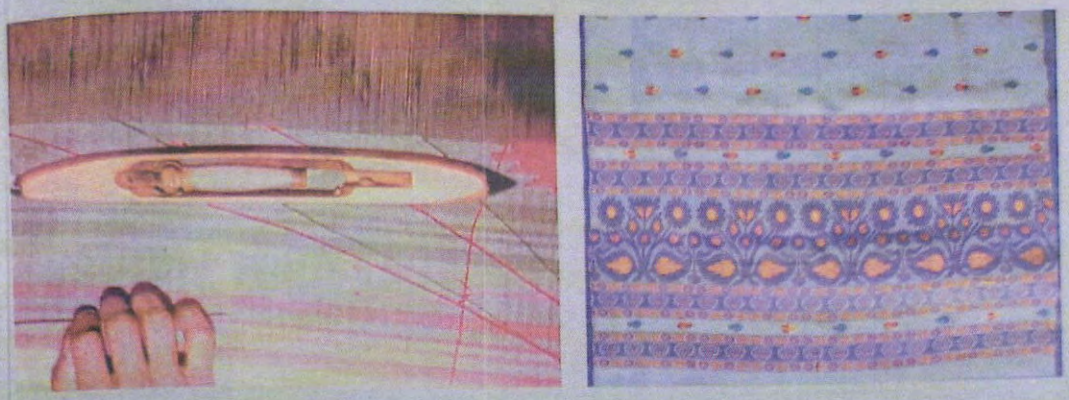
Jamdani Weaving Process

For a textile as fine and delicately patterned, certain pre-loom preparations like sizing are very essential. Sizing provides extra strength to withstand the friction and wear during weaving. Sizing of the yarns is carried out using a starch solution of *khai* (parched rice starch paste) and sago starch with a small quantity of neem oil.

Jamdani saris are woven on fly-shuttle pit looms or frame looms. For cotton saris, warping is done for 25 to 30 saris and for *tussar* saris, warping is done for 20 saris at a time. The method of weaving resembles tapestry work in which small shuttles of coloured, gold, or silver threads are passed through the weft. The supplementary weft motif is added by hand, using individual spools of thread called *tilis*.

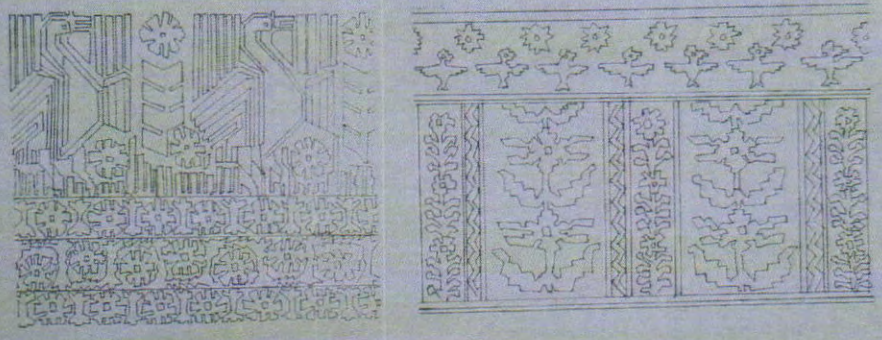
Jamdani weave is generally understood as laying supplementary interlock wefts along with the ground wefts in the regular sheds of a ground weave. The ground weave is usually a plain weave, with the faces of the fabric identical, except where the pattern wefts are either carried from one area to another or from one shed to the next.

The thread count of the ground weave is usually more or less balanced, although the wefts may outnumber the warps. Usually the thickness of the laid-in supplementary wefts is thicker in count or ply than that of the yarns in the ground weave. They may or may not be of the same colour as the ground weave fabric. In fact, the use of the supplementary wefts in the same colour as the ground weave, warp, and weft, has a



(left) Weaving of motifs using a thin spool and needle; **(right)** Silk base and designing with cotton yarn. Sari woven with weft running across the width. Floats on the reverse and denser patterning seen.

Border designs



subtle yet delicate and refined tonal quality, differentiation being achieved through the mingling of the ground weave texture with the 'laid-in' supplementary weft texture.

Producing figured Jamdani saris requires two weavers, and the designs are woven without the help of paper designs or graph designs by traditional weavers; the designs are ornamented directly on the loom. With the increased demand for Jamdani saris, a faster technique of production was developed.

The cutwork technique, used in the Banarasi repertoire of fabrics, is also being used here. A finished cutwork sari resembles a Jamdani in texture; however, as the ends are not manually lifted for each motif and the design pick extends across the width from selvedge to selvedge, there are floats on the reverse side of the fabric in the non-design areas, and so surface patterning is denser than is the case with Jamdani technique.

INDIAN ART AT DELHI

1903

BEING THE OFFICIAL CATALOGUE

OF THE DELHI EXHIBITION

1902–1903

BY SIR GEORGE WATT, C.I.E., M.B., C.M., F.I.C.

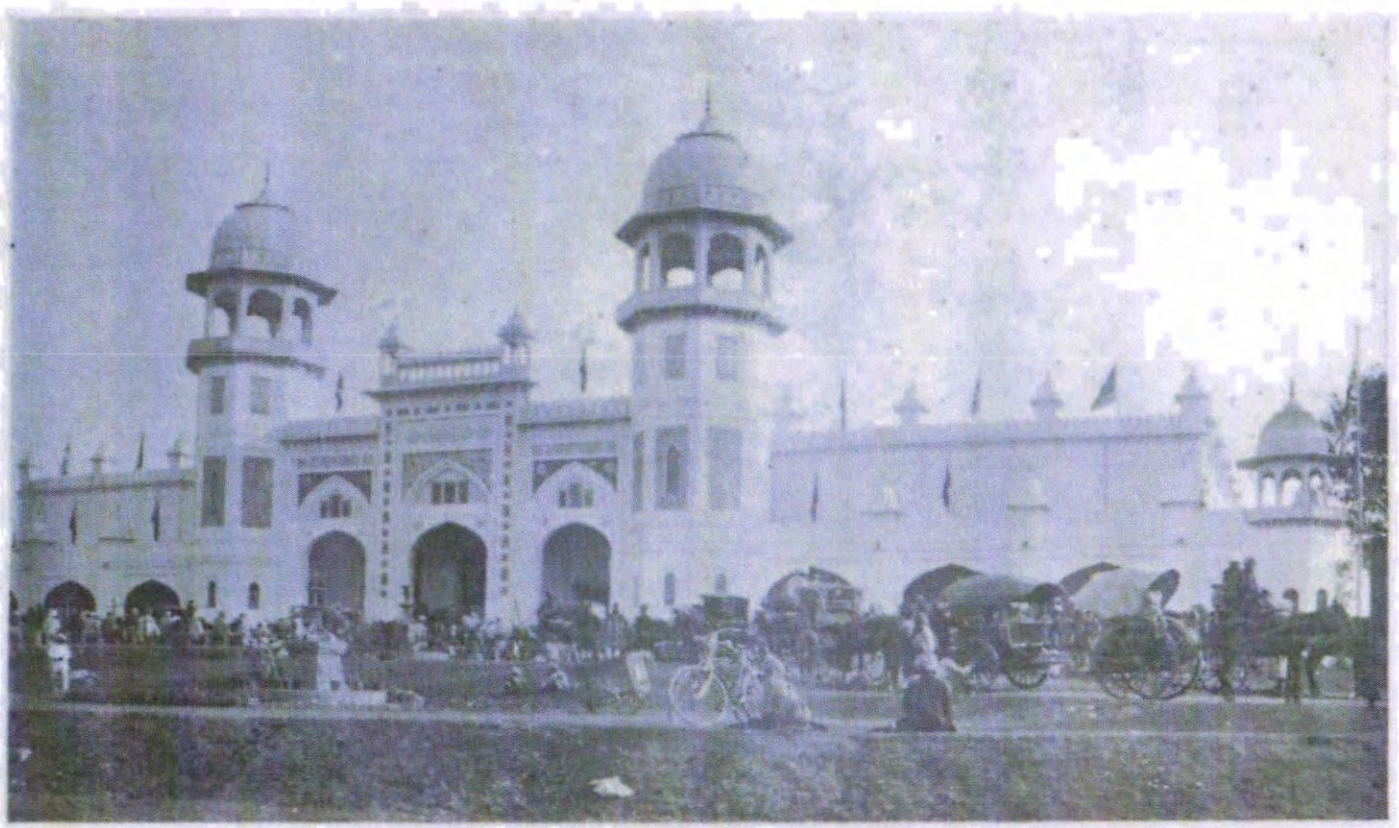
DIRECTOR

This work was originally intended as a Catalogue of the Delhi Art Exhibition. Its author, Sir G. Watt, the Director of the Exhibition was, however, unable to complete it in time for issue before the close of the Exhibition and its publication was subsequently delayed by his departure on leave. As, however, it contains information of permanent value regarding Indian Arts and Industries, the Government of India have decided to publish it, believing that it supplies a distinct want.

LONDON

JOHN MURRAY, ALBEMARLE STREET

1904



The Exhibition Buildings.

DIVISION 34. COTTON: JAMDANIS.

purchase these muslins through brokers specially appointed by Government." "In manufacturing figured (*jamdani*) fabrics," Taylor continues, "two weavers sit at the loom. They place the pattern, drawn upon paper, below the warp, and range along the track of the woof a number of cut threads equal to the flowers or parts of the design intended to be made; and then, with two small fine-pointed bamboo sticks, they draw each of

Manipulation.

these threads between as many threads of the warp as may be equal to the width of the figure which is to be formed. When all the threads have been brought between the warp they are drawn close by a stroke of the lay. The shuttle is then passed by one of the weavers through the shed, and the weft having been driven home, it is returned by the other weaver. The weavers resume their work with their pointed bamboo sticks, and repeat the operations with the lay and shuttle in the manner above described, observing each time to pass the flower threads between a greater or less number of the threads of the warp, in proportion to the size of the design to be formed."

Patterns seen in Jamdanis.—The dominant feature of these art fabrics is unquestionably designs that are commonly accepted

Persian Patterns.

as Persian in origin. The fabric is usually grey cotton, ornamented with blue-black designs or occasionally with brightly coloured cottons and gold and silver wire. When made in the form of *sáris* the ends have large bold corner pieces, almost invariably developments of the cone (shawl) pattern. The field of these *sáris* has as a rule numerous small bunches or sprays of flowers, the most common being a circular design which suggests the jasamine (*chameli*). On one side is the tubular flower with its spreading petals and around and below are leaves that recall those of the sweet-smelling *sambak*. These and such like sprays may be scattered all over the surface or grouped in

Definition of Terms.

diagonal lines. The former condition is called *bútidar*, the latter *tercha* and when the floral ornamentations form a net-work that covers completely the field, the *jamdani* is spoken of as a *jalár*. At other times the poetic name of *panna hazara* or "thousand emeralds" is given when the sprays of flowers are connected together like the settings of a jewel; so also the

expression *phulwar* is used when a running floral pattern covers the entire field. When the flowers are large and life-like the *jamdani* is designated a *toradar*.

The terms used to denote floral and other designs in *jamdanis* are identical with those employed in all other figured textiles. For example, *búti* is a single flower or figure not connected by a trellis or *jali*, or *búta* when the flowers are large. The various flowers depicted are denoted by further appellations, such as *chameli búti* (jasamine flowered), *gul daudi búti* (chrysanthemum flowered) and *genda búti* (or marigold flowered). When circular, the *búti* would be described as *chanda*, and *turanj* is the name for the so-called cone-pattern of the Kashmir shawls. A *pan-búti* would be heart-shaped like the betel leaf. *Fardi-búti* denotes minute spots or dots. *Tara-búti* is a star-shaped speck. *Jamewar-búti* generally denotes flowers of a large size arranged in rows. *Búti jhar-dar* denotes sprays of flowers.

Chief Jamdanis on View.

At the Exhibition a large assortment of all these forms of *jamdanis* and many others may be seen in the form of *sáris*, but the following are specially commended:—No. 182, a *Nilambari Jarao Shapa Terchi* with the diagonal floral pattern worked in wavy silver lines on a pure black texture. This was made by Gokal Chandra Basak of Rupganj, near Dacca. It has obtained a bronze medal and is valued at ₹500. No. 144, an *Asrafi Buter Chhit Jari* made by Sasi Mohan Basak of Dacca. No. 121, *Jarao Asrafi Buter Karchopi*, also made by Sasi Mohan Basak. It is much like the preceding, except that it is embroidered with flat massive gold wire heavily laid on the surface and bent backwards and forwards at the points of attachment. The central field flower has a cross in gold worked over it and the cone patterns are similarly overlaid with gold as if an afterthought. No. 171, *a Terch-Asrafi Miltheti*, made by Shaik Matabdi of Dacca and valued at ₹357. The field is covered with diagonal lines of black cotton flowers with, running across these, upright bands of gold rosettes and spots woven into and not embroidered ever the fabric. The corner pieces are so

Names of Exhibitors.

DIVISION 34. COTTON: JAMDANIS.

large that they flow together and cover the end of the *sári*. They are boldly outlined in gold wire interwoven with the black and Indian-red cotton, the latter colour being toned down by the warp of dull grey cotton. This is a charming piece of work and is respresentative of an extensive series of highly artistic fabrics that have given Dacca an honourable position among the famed seats of the world's art productions. No. 189 is a silk *jamdani*, that is to say a grey cotton *sári* with the floral weft pattern in pale old gold silk. The blue cotton is also sparingly used and of a much paler and more artistic shade than is usually seen. This was made by Behari Lal Basak

Squares or Rumals.

of Dacca. No. 185 is a *Jarao Jamdani Rumal* made by Radha Ballakh Basak of Dacca. This is a beautiful gauze texture in grey cotton with four bands of black scrolls having gold rosettes at close intervals. No. 143 is also a *rumal* or square sheet in *jamdani* made by Sasi Mohan Basak of Dacca. This is representative of a large series that may be seen at the Exhibition. These squares of flowered muslins, as they are sometimes called, have been used with a charming effect as table covers placed above some brilliantly coloured cloth to show up the rich design of the *jamdani*.

Embroidered Jamdanis.

Jamdanis may be elaborately embroidered with brightly coloured floss silks. This is mostly in bad taste; it rarely follows in any way the pattern of the *jamdani* and thus appears as an after-thought. They are, however, regularly produced, and are usually described as *Reshmi Karchopi Sáris*. The embroidery is done in blue, purple, green, scarlet and gold worked by satin-stitch into large rosettes, within glaring diapers of green that are at utter variance with the beautiful *jamdani* diapers below.

Nilambaris.

Occasionally and more especially with the cheaper *jamdanis*, brilliant colours are used. No. 11 is a white *sári* with the pattern in red, yellow and blue-black cotton, worked in a large and bold wavy design across the fabric. These coloured *jamdanis* are often woven on black cotton with massive designs in green, orange, ochre, yellow and white. No. 125 is an example of a *Nilambari Sári* of this kind. The corner

An exhibition organized by the Whitechapel Art Gallery in collaboration with the Victoria and Albert Museum

Arts of Bengal

The Heritage of Bangladesh and Eastern India

বাংলাদেশ ও পূর্ব-ভারতের ঐতিহ্য

বঙ্গীয় শিল্পকলা প্রদর্শনী

9 November – 30 December 1979

Whitechapel Art Gallery
Whitechapel High Street, London E1

12 January – 17 February 1980

Manchester City Art Gallery
The Gallery of Modern Art, The Athenaeum,
Princess Street, Manchester

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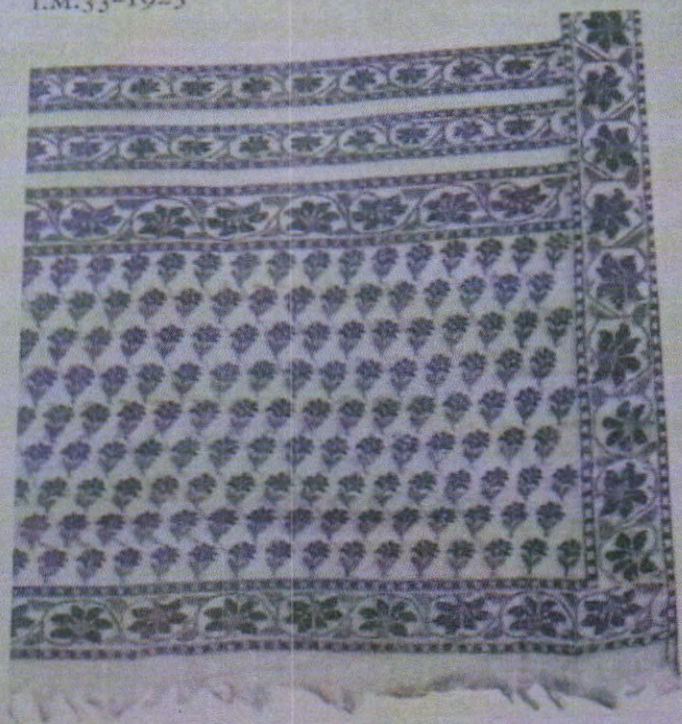
183

Court girdle (*patka*)

Dacca / *c.*1800

Fine white muslin, embroidered in purple and green silk to imitate a weaving technique / 194 (incomplete) × 58.5 cm

I.M.33-1925



The pattern is related to that of contemporary Kashmir shawls, its narrow side borders with a scrolling flower-and-leaf design, and the ends with a diaper sprig. The lay-out, the refinement of the colour scheme, and the faint sheen of the silk embroidery on a matt ground of soft transparent muslin combine to produce an object of unusual sensibility. It recalls the fact that for centuries the courts of Delhi and Murshidabad were supplied from Dacca looms, and that there 'embroidery and needlework of all sorts is . . . brought to the greatest perfection . . .' (Mrs Kindersley, *Letters from . . . the East Indies*, London, 1777, p.240).

Also illustrated in colour

occasionally arrived in [illegible]
trade goods and fetched inflated prices.

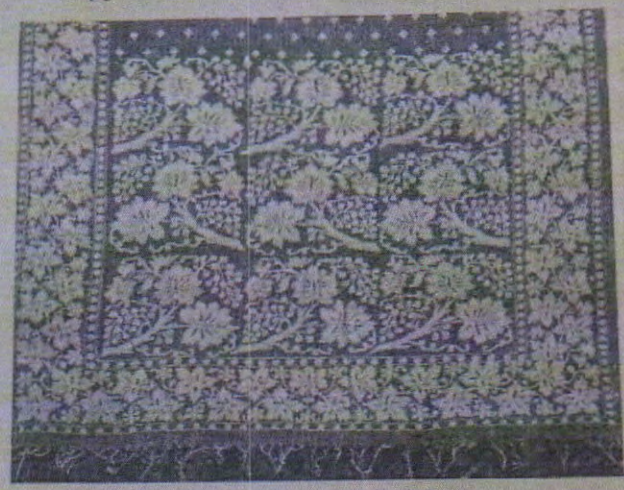
ton mixture, with
lery / 118 × 113 cm

chequered
d in darn-stitch
our corner *butis*,
fs in the outer
ned with
the borders with
, repeating
one of the wild
with *muga*
loths made over a
xclusively for the
Basra, which
e embroidery,
nique among
eries in that it
or Muslim

19th century
n red and

l with sacred
nded by
s' (*vishnupad*),
us signs.
at their
es used as a
s of both
vith wood-
same
e devotees to
odies ➭ 176–
in Mukul

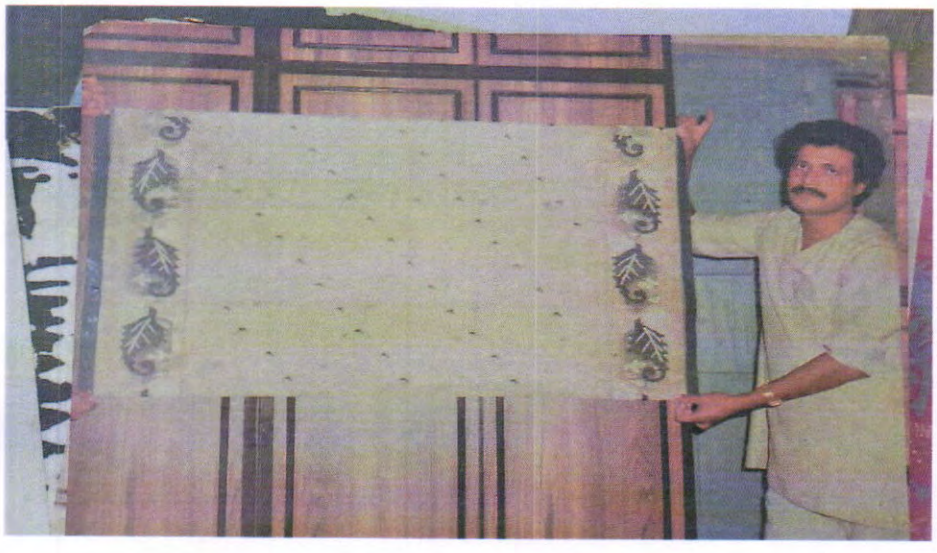
➭ 190
Scarf
Dacca / mid-19th century
White muslin, figured in the loom (*jamdani* work) / 63 × 263 cm
I.S.6173

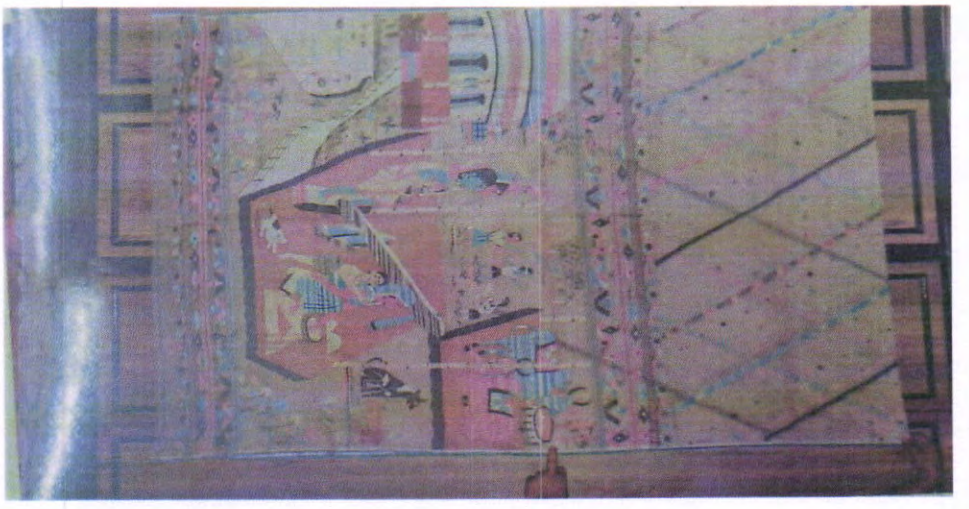


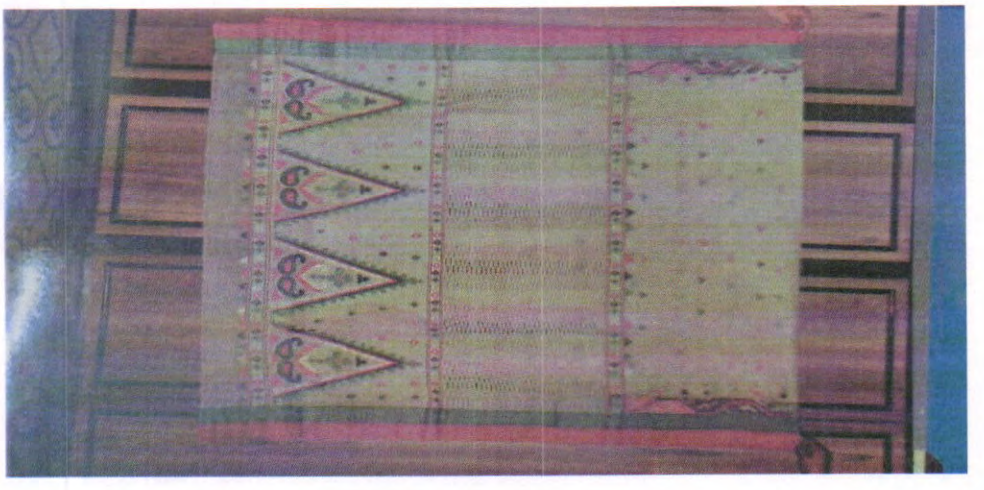
Border design of vine leaves in a staggered double row, joined by stems and small rosettes. Field pattern of diapered rosettes having large areas at the ends with a symmetrical design of a vine with foliage and bunches of grapes. *Jamdani* was among the most valued products of the Dacca looms and prior to 1850 made nowhere else. Until the East India Company became the masters of Bengal in 1757, the finest *jamdani* was reserved for the Nawab of Murshidabad, European and other merchants being allowed to purchase it only through brokers appointed by the local government. A long-standing tax on *jamdani* weavers was finally abolished by the Company in 1792, when demand was falling off ➭ 191.

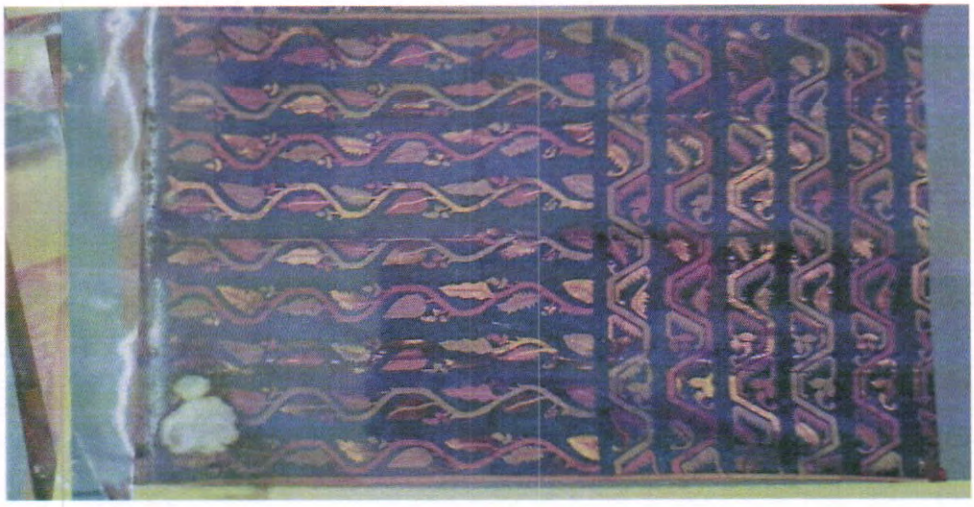
ANNEXURE VII

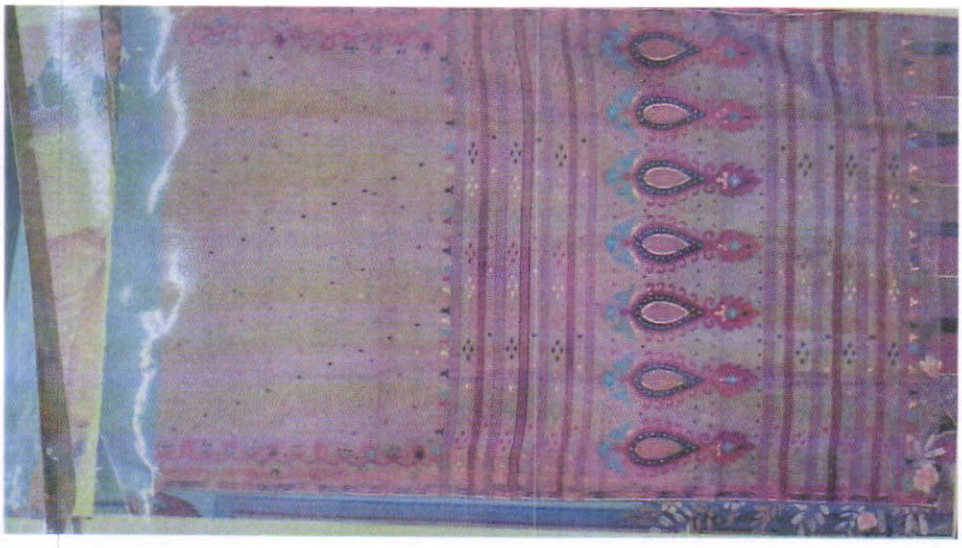
THIRTY YEARS BACK RARE COLLECTION OF PHOTOGRAPHS OF THE PRODUCT











ANNEXURE VIII

DOCUMENTARY PUBLISHED ARTICLE RELATING TO PROOF OF ORIGIN OF THE PRODUCT

ANNEXURE - VIII

STUDY OF THE PRESENT SITUATION OF THE JAMDANI INDUSTRY IN BENGAL

A case study of Fulia Cluster (2015)

COLLOQUIUM RESEARCH PAPER

NATIONAL INSTITUTE OF FASHION TECHNOLOGY, CHENNAI

SUBMITTED BY:

ARCHI BANERJEE

BD/12/616

FD-VII

NIFT, CHENNAI

I. Abstract

The weaving of handlooms as an industry in our country has a long history. In vastly spread areas of the country, like Punjab in the north, Maharashtra, Gujarat in the west, Tamil Nadu and Andhra Pradesh in the south and West Bengal and Assam in the east handlooms are the second largest employer in the country following agriculture. Cotton fabrics spun by Bengali weavers have become a legend worldwide for their fine textures and lightness. Known as muslin or mulmul the featherweight textiles were celebrated in the international market as the 'woven wind' and the 'wonder gossamer'.

The marvel of muslins and of the Dhakai Jamdani (needle embroidery), however, ended in the 18th century with the British seizing control of Bengal under the East India Company. It is said that to protect the interests of the textile mills of Manchester, the muslin weavers of Dhaka were persecuted and coerced to stop weaving. The art-heritage of fine weaving so remained crippled for nearly 200 years.

However, with the departure of the British, many skilled weavers of Dhaka gradually settled in West Bengal around Fulia in Nadia district, Shantipur of Nadia and Ambika Kalna of Burdwan, all traditionally renowned centres for hand-woven fabrics. Encouraged with government aid and other incentives, these talented weavers soon revived their ancestral occupation and the art of exquisite weaving once again flourished.

Like agriculture, handlooms have been saddled with a very high degree of problems not the least of which includes resistance to change by the workers, exploitation by middlemen and Governmental apathy. However, unlike agriculture, these problems have never been highlighted much and the fate of weavers is left pretty much to themselves. This paper looks at the present condition of the handloom industry in Fulia cluster of West Bengal, roughly an area of 1000 sq kms. where a 100,000 strong community of handloom workers reside.

II. Acknowledgment

The research opportunity I had with this colloquium course in our curriculum was a great chance for learning professional research methods and techniques.

I am using this opportunity to express my deepest gratitude to Mr Biren Kumar Basak, aster Weaver of Jamdani and National award winner in his field, along with his entire team,who in spite of his busy work schedule, took time out to provide me with full help and co-operation for the my case study.

I express my sincere gratitude to Dr. Anirban Banerjee, Professor of Sociology, University of Burdwan, for helping me out with all the nitty-gritty of conducting a professional interview and compilation of the same afterwards.

I would also like to thank Mrs. Seema Kumar, Assistant Professor, Department Of Fashion Design ,Nift Chennai for Mentoring me throughout the process. Last but not the least I would like to thank my mom, Mrs. Manasi Banerjee for contacting locals and getting information and adresss of weavers and taking me to the interiors of Fulia to conduct my interview and also for forming the interview quetions in the regional language. I perceive this opportunity as a big milestone in my career development.

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CHAPTER 1

1.INTRODUCTION

'Jamdani' – may be considered as a textile of excellence for its super fine qualities in the fifteenth & sixteenth centuries. Excellence in weaving lies in the virtuosity of forms drawn from the social, religious and natural environment and translated through a particular technique and the weaver's sensitivity to create a new art form. The motion of layout of Jamdani fabrics are directly woven on loom by traditional weavers from their hereditary skill, experience and talent. Traditional Jamdani motive are of geometric in concept, adopted from local flowers, birds, leaves, zig-zag lines, and so on by the weavers who improved and evolved a directory of design of "Dhaka Gharana" These designs have its nomenclature Hazar-buti, Chand, Tara-buti, Dora-kata' Dabutar- khop, Rose-leaf etc. Traditional Jamdani sharees with geometrical designs are very popular and continue to be woven by weavers originally migrated from Bangladesh. Being light they are excellent for everyday wear in a tropical country like India.

Jamdani or "figured muslin", traditionally woven in Dhaka, (now Dhaka in Bangladesh), West Bengal and Tanda in Faizabad, Uttar Pradesh, refers to cotton fabric brocaded with cotton and sometimes with zari threads. Here, two weavers work on a single handloom where the design on paper is kept underneath the warp, which is used as a guide in placing the cut threads, according to the design , over the warp. These are, then, interlaced into the warp with fine bamboo sticks in a zigzag manner to form the motif by hand using individual spools of thread. The weft thread follows this, the process being repeated before the shuttle carrying the weft is thrown across again.

The most attractive design feature of the Jamdani saree is the corner with paisley motif. The Jamdani may be called a product of the loom and the shuttle, to which however the design motifs are added by hand during the course of the weaving, thus resulting in an embroidery effect. The method of production is somewhat similar to tapestry work, in that small shuttles filled with coloured, gold or silver thread, are passed through the warp as required during the actual weaving of the basic fabric. Paper patterns are generally not used, as a rule two weavers sitting at the same loom to save time and simplify the intricacy of weaving process. There are several kinds of Jamdani muslins. Natural-coloured, unbleached cotton grounds with bleached white cotton supplementary work are traditional, while pastel-coloured grounds with white supplementary work and dark-coloured grounds (black, dark blue and dark red) with white supplementary threads are modern innovations. Any of the above with coloured supplementary threads, or tan' supplementary threads, or dark grounds with only zari supplementary work are also seen. Traditional Jamdanis are made in Tanda in Uttar Pradesh. Finely patterned white Jamdanis have been made there since the 19 th century. White onwhite patterning woven with a thicker thread distinguishes Tanda Jamdani dopatta or yardage today.The most exclusive of these delicate muslins were those that had a distinctive styleof discontinuous supplementary weft work woven into the fabric, usually in red and black . This creates opaque patterning against a transparent ground. Two weavers usually weave Jamdani on a simple handloom, one adding each supplementary weft motif byhand using individual spools of thread. No warp-lifting mechanisms such as

those of a draw loom are necessary, although it makes this labour-intensive fabric prohibitively expensive. Jamdani weaving is labour intensive, requiring a delicate touch. Seated at the loom, the master and his assistant weave patterns with colour or metal thread, once guided by designs on paper but now by verbal instructions. By using thread as fine as the compound weaves, the weft patterns seem to merge and float within the cloth, rather than appear as an overlay or woven decoration.

The muslins of, Dhaka have been famous for centuries and have been considered the masterpieces of the Indian weavers in cotton. The Tangail woven today originated from these Dhakai muslins.The earliest known reference of this fabric was in Kautilyas Arthshastra' ,which mention to the fine cottons of vanga now in Bangladesh. Abul Fazgl of 'Ain-i-Akbari' also refers to 'Sonargaon' 15 miles east of Dhaka as the place,which produced the finest cotton in India under the support and power of Mughals Empress Nurjehan.

Dhaka muslins, acquired a standard,which had never been done or known. It was only during; British period that the skilled craftsman gradually faded away and the crude version, a coarser cotton came intoexistence thus the birth of Tangail saree took place, These sarees were originally woven by the 'Basak' community (now in Bangladesh).

In recent years, artisans are using embroidery, known as paars, to decorate Jamdani fabric instead of the traditional extra-weft technique. Traditionalists are vehemently against this trend, claiming that the practice is destroying a tradition. Karpash, the wonder cotton is no longer used. Today the weavers buy blends from the market and use chemical dyes instead of herbal dyes. Jamdani is also losing its classical patterns because of modern design interventions. The lengthy nature of the Jamdani weaving process demands a price that discourages consumers from buying the cloth. The main Jamdani-making belt is under threat as the Shitalakhya riverbank is congested with waste from factories, mills, and settlements. The survival of Jamdani artisans has become difficult with many inconveniences in their life, which is another reason why Jamdani faces the risk of extinction.

The survival of Jamdani artisans has become difficult with many inconveniences in their life, which is another reason why Jamdani faces the risk of extinction,. Although many non-government organisations, designers and fashion houses are patronising the industry, the artisans still struggle to survive. A good piece of Jamdani saree needs the sweat and labour of around two months but the weavers are often deprived of fare wages and their share of profit as they do not have direct access to market. Weavers no longer want their next generation to get involved in the profession that was once so proudly nurtured by their forefathers.

Fulia is one of the place in Nadia district. Area of Fulia is 142.29 square kilometer. As per Census 2001, population of Fulia was 51,162. It is popular for good quality handloom production particularly in Jamdani sarees. It has a good cultural and social tradition as a centre of handloom production that's why government of India selected this area for handloom cluster. Estimated number of looms at Fulia and its adjoining area was 120003.

The objectives of the study is to examine the labour process of production of Jamdani cotton handloom product, and to examine the present condition of Jamdani handloom units under different production organizations of the industry, namely independent, tied to mahajan and cooperative.

2.Significance of the Study

This research contributes to the study of Jamdani industry in West Bengal.It is an original research based on in-depth interview of a master weaver. In this manner it contributes to the growing literature on Jamdani sarees and their makers . The project aims at a better understanding of Jamdani sarees , There is the need for continuous research on various textiles in order to improve their quality and make them competitive in the world market. There is also the necessity to understand the condition of the weavers, their marketing of their products in order to help them survive in the age of globalization. The present research project may inspire researchers in other parts of the country to contribute to the study of Jamdani sarees..

Chapter-2

1.Review of literature

A literature review in any field is essential as it offers a comprehensive overview and recapitulation on the given scholarship from past to present, giving the reader a sense of focus as to which direction the new research is headed. Depending on the area of specialization, a literature review can take various forms: argumentative review, integrative review, historical review, methodological review, systematic review, and theoretical review. A methodological review examines the research methods-collection of data, their critical analysis, interpretation, and research results. I have presented a methodological review of ten papers that I have consulted and gone through before starting with my fieldwork in form of separate summaries of each paper consulted.

1.Author/ Date: Jayanta Kumar Aikat

Indian institute of Management, Dissertation,

PGPPM,2010

Dissertation Paper, IIIM Bangalore, 2010

Topic: A Critical Look at the Handloom Industry in Kalna Sub-Division in West Bengal:

Suggestions for a Change in Outlook.

Methods: Primary data through structured and semi structured review.

Secondary data from government reports and articles.

Content:

The weaving of handlooms as an industry in our country has a long history. In vastly spread areas of the country, like Punjab in the north, Maharashtra, Gujarat in the west, Tamil Nadu and Andhra Pradesh in the south and West Bengal and Assam in the east handlooms are the second largest employer in the country following agriculture. Cotton fabrics spun by Bengali weavers have become a legend worldwide for their fine textures and lightness. Known as muslin or mul mul the featherweight textiles were celebrated in the international market as the 'woven wind' and the 'wonder gossamer'.

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2.Author/Date: Chittaranjan Das, Assistant Professor of Commerce, V.S. Mahavidyalaya, Manikpara,Paschim Medinipur, West Bengal

Vidyasagar University Journal of Economics, Vol. XVI, 2011-12 ISSN – 0975-8003

Topic: Economics of Jamdani Handloom Product of Phulia in Nadia District of West Bengal.

Methods: Selected randomly twenty jamdani handloom household units from each organization of production namely independent (Ind), cooperative (Copt.) and tied to mahajan . The relevant data on employment, capital, production, and profit were collected from the sample units. The reference period of the study is 2009. Simple statistical tools like mean, standard deviation and coefficient of variation have been used to analyse the data.

Content:

Jamdani saree manufacturing has a long tradition of repute and excellence as a handicraft. Being a labour intensive handloom product it is produced with small amount of capital with substantial value addition. The study seeks to examine the economics of Jamdani handloom product and labour process of production of jamdani cotton handloom product. Both gross profitability and net profitability in this industry are substantial for the independent units while gross income generated for the artisans working

under different production organization is significant for livelihood. Variation in profitability across independent units and tied units is significantly explained by both labour productivity and capital productivity while that in units under cooperatives by capital productivity alone.

Phulia is one of the place in Santipur Block of Nadia district. Area of Phulia is 142.29 square kilometer. As per Census 2001, population of Phulia was 51,162. It is popular for good quality handloom production particularly in Jamdani sharees. It has a good cultural and social tradition as a centre of handloom production that's why government of India selected this area for handloom cluster. Estimated number of looms at Phulia and its adjoining area was 120003.

The objectives of the study were to examine the labour process of production of *jamdini* cotton handloom product, and to examine the economics of *jamdani* handloom units under different production organizations of the industry, namely independent, tied to mahajan and cooperative. Labour process in handloom under a putting –out system is where the instruments of production are owned / processed by the artisan, and the merchant capitalist advances the circulating capital (the wage fund and raw materials). The artisan, working with his/her instruments, effects an alteration, designed from the commencement, in the materials worked upon. The core of the artisan's instruments is the tool, which directly interacts the material to change its shape. Although there is alienation from the product of one's labour, it is the artisan who decides when to work and how much to work. Artisans under cooperative have sufficient skills in the production process and also posses fixed assets (tools, looms etc.), which are treated as capital of the society. Society mainly takes the work order from the big traders at the regional, national or even at the overseas level or from government or non-government agencies and acts as marketing agency for the products. Total volume of works is distributed among the members according to their work ability. Society supplies bulk of raw materials and receives the finished products at the fixed contractual service charge.

Variation in profitability across independent units and tied units is significantly explained by both labour productivity and capital productivity while that in units under cooperatives by capital productivity alone. For the industrial units taken together (60 units) across the three production organizations the profitability variation is explained by labour productivity, capital productivity and type of production organization. Production organization emerges as more significant than either labour productivity and or capital productivity to explain the variation in profitability across the industrial units working under different production organizations.

3.Author/ Date: All India Artisans and Craftworkers Welfare Association (AIACA), 2009

Presented to the office of developement comissioner(Handicrafts).

AIACA annual report,2009

Topic: Diagonistic study on Jamdani Weaving.

Methodology: A detailed methodology was followed to gather information on the cluster, identify the main actors and collect trade and business data from them. A range of tools including one-on-one interviews, focus groups and surveys were used to collect the required information.

Content:

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The most attractive design feature of the jamdani sari is the corner with paisley motif. The Jamdani may be called a product of the loom and the shuttle, to which however the design motifs are added by hand during the course of the weaving, thus resulting in an embroidery effect. The method of production is somewhat similar to tapestry work, in that small shuttles filled with coloured, gold or silver thread, are passed through the warp as required during the actual weaving of the basic fabric. Paper patterns are generally not used, as a rule two weavers sitting at the same loom to save time and simplify the intricacy of weaving process. There are several kinds of Jamdani muslins. Natural-coloured, unbleached cotton grounds with bleached white cotton supplementary work are traditional, while pastel-coloured grounds with white supplementary work and dark-coloured grounds (black, dark blue and dark red) with white supplementary threads are modern innovations. Any of the above with coloured supplementary threads, or tan' supplementary threads, or dark grounds with only zari supplementary work are also seen. Traditional jamdanis are made in Tanda in Uttar Pradesh.Finely patterned white jamdanis have been made there since the 19 th century. White onwhite patterning woven with a thicker thread distinguishes Tanda jamdani dopatta or yardage today.The most exclusive of these delicate muslins

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The muslins of, Dacca have been famous for centuries and have been considered the masterpieces of the Indian weavers in cotton. The Tangail woven today originated from these Daccai muslins.The earliest known reference of this fabric was in Kautilyas Arthshastra' ,which mention to the fine cottons of vanga now in Bangladesh. Abul Fazgl of 'Ain-i-Akbari' also refers to 'Sonargaon' 15 miles east of Dacca as the place,which produced the finest cotton in India under the support and power of Mughals Empress Nurjehan.

Daccamuslins, acquired a standard,which had never been done or known. It was only during; British period that the skilled craftsman gradually faded away and the crude version, a coarser cotton came intoexistence thus the birth of Tangail sari took place, These saris were originally woven by the 'Basak' community (now in Bangladesh).

In recent years, artisans are using embroidery, known as paars, to decorate Jamdani fabric instead of the traditional extra-weft technique. Traditionalists are vehemently against this trend, claiming that the practice is destroying a tradition. Karpash, the wonder cotton is no longer used. Today the weavers buy blends from the market and use chemical dyes instead of herbal dyes. Jamdani is also losing its classical patterns because of modern design interventions. The lengthy nature of the Jamdani weaving process demands a price that discourages consumers from buying the cloth. The main Jamdani-making belt is under threat as the Shitalakhya riverbank is congested with waste from factories, mills, and settlements. The survival of Jamdani artisans has become difficult with many inconveniences in their life, which is another reason why Jamdani faces the risk of extinction.

4.Author/Date: Md. Ashraful Momin Khan, MAGD

Institute of Governance Studies

BRAC University

Dhaka, 2 March, 2013

Topic: Role of Handloom Board to Generate Employment in Rural Area: A Study of Enaitpur Thana in Sirajgonj

Methodology: Compile the data of the handloom industry of Bangladesh. Critically analyze the employment generation activities of the Handloom board of Bangladesh. Interview selected weavers (50 respondents) about the activities of the Handloom board of Bangladesh. Make roadmap of the demand of the activities of the handloom board. Suggest recommendations to improve the activities of the board.

Content:

Rural non-farm development plays a key role in generating employment in many developing countries. In this regard handloom industry is one of the most important factors for the development of Bangladesh. There is a government authority that observes and upholds the status of this industry, which is Bangladesh Handloom Board. This study examines the role of Bangladesh Handloom Board's role in rural employment generation. In the BHB ordinance there is no specific clause to generate employment in the rural areas of Bangladesh. Even though it has some functions by which this board tries to generate employment in the rural areas of this country. Moreover this board facilitates credit facility to the weavers, training and logistic supports. This is because they are given the privilege to uphold the status of this industry. It has been seen in the recent times people are escaping from this profession due to some unavoidable circumstances. So this paper tries to examine the role of Bangladesh Handloom Board in the employment generation in the rural areas of Bangladesh.

After thirty five years from its inception, it is time to assess the overall performance of Bangladesh Handloom Board and how they tried to support and generate employment in this sector. This study was conducted to assess the role of BHB to generate employment in rural area of Enaitpur thana in Sirajgonj District.

The Handloom industry is the ancient, the biggest and the most important cottage industry of Bangladesh. This industry has lots of future prospects as well as glorious past. This sector is responsible for a very high percentage of Bangladesh's economy.

For upliftment of handloom sector it is most essential to identify the problems faced by this industry. Poor marketing and insufficient market linkage outside the state ails the industry from growing and earning more revenue. Apart from other, innovations in design to cope up with the latest market demand are not sufficient and have posed a threat to this indigenous industry. Therefore, it is high time that all round efforts are made to revive this important and unique industry. We have found that weavers don't An important issue raised concerned the optimal network characteristic of firms in the handloom sector that influence the performance of master weaver firms. This study found that a

network rich in structural holes is needed in order to recognize opportunities, whereas strong ties are needed to facilitate resource mobilization. This finding is different from the two stylized network characteristics found in Rowley et al. (2000). They found that firms in a traditional sector such as the steel industry benefit most from a dense network and from strong ties, while structural holes and weak ties are most beneficial to firms in an innovative and changing sector such as the computer industry. A mix of both seems to best suit the handloom industry in Bangladesh.

S.Author/Date: Iftekhar Iqbal

Department of History

University of Dhaka

Dhaka 1000, Bangladesh

Dissertation Paper, University of Dhaka, May 2014

Topic: Protection of "Jamdani" as a Geographical Indication in Bangladesh.

Methodology: Various types of primary and secondary sources, including official publications, creative literature, and research works from premodern and modern times, have been consulted. Data from extensive fieldworks; A workshop in Dhaka attended by about 50 weavers, their helpers and mahajans offered the opportunity of a cross-cutting professional insight into the industry.

Content:

Jamdani is a surviving variety of the world renowned muslin from ancient period. The brand name of Jamdani was first applied around mid-16th century or perhaps earlier. Ecological context of production of cotton and finished Jamdani products is unique in the greater Dhaka region of Bangladesh. Jamdani has formed part of national culture and history of Bangladesh and such cultural integration of Jamdani is not matched anywhere in the world. Jamdani's Dhaka connection is clearly reflected in many global trade and exhibitions in both historical and contemporary times. Jamdani is quintessentially a Bangladeshi brand with specific GI locale of Dhaka. There has been no mention of the generic term "Jamdani" elsewhere in the world to denote this hand-made textile product.

The type of cotton called *Karpass* in Sankrit and *Kapas* in Bengali (Roxburgh 1832: 184) was cultivated all over Bengal and Coromandel, Dhaka variety, according to Roxburgh, differed from other common *G. Herbaceum* and furnished "that exceedingly fine cotton wool employed in manufacturing the very delicate, beautiful muslins of that place". The Bengal Delta in general and the Dhaka region in particular

was famous for production of Kapas. Many competent authorities from precolonial and colonial times have suggested that the Dhaka cotton yarn of unique quality meant for use in the production of muslin grew "only along the banks of the Brahmaputra and the branches of the Meghna"

India registered Jamdani as "Uppada Jamdani Sarees" (serial number 106 and application number 122) from Andhra Pradesh in 2009. However the discussions in this report clearly suggest that there is no combination of geographical, ecological, historical or commercial conditions elsewhere in the world except in Dhaka, where Jamdani would be produced and traded on such vast scale both nationally and internationally. So Jamdani has to be a generic name whose geographical locational indicator must be Dhaka, but not "Dhakai Jamdani". In other words, Dhaka and Jamdani are synonymous. greater Dhaka region was the earliest and sole site of Jamdani production, so Jamdani automatically means made in Dhaka and doesn"t need an additional geographic locator. Secondly, the term "Dhakai jamdani" encourages other countries/places to call Jamdani prefixed by other place names attaching confusing geographical indicators.

6.Author/Date: Shadma Malik, Dhaka Tribune Thursday, June 6, 2013 Volume 1, Issue 7

Topic: Glory of Jamdani

Content:

Jamdani is most possibly derived from the Persian word "Jamale)", which means clothes. "Jamedan" in Persian means a closet or wardrobe. In the textile history of Bangladesh Jamdani generally refers to the "saree", most popular garment of Bengali women. The patterns are generally geometric and designs can contain items other than flowers, such as plants and living species like fish. The range and varieties of Jamdani are quite extensive and numerous, but there seems to be three basic layouts: *jaal*, the most intricate, is an all-over design covering the entire ground, *terchi* denotes floral or geometric diagonal, and *buti* is a combination of individual floral motifs and springs scattered across the fabric. The weaving process and the types of implements are also unique. In short, richness of designs, skills of weavers and availability of raw materials made the Jamdani a quintessentially bangladeshi heritage product.The process is repeated before the shuttle carrying the weft is thrown across again The Jamdani may be called a product of the loom and the shuttle, to which however the design motifs are added by hand during the course of the weaving, thus resulting in an embroidery effect. The method of production is somewhat similar to tapestry work, in that small shuttles filled with coloured, goldor silver thread, are passed through the warp as required during the actual weaving of the basic fabric. Paper patterns are generally not used, as a rule two weavers sitting at the same loom to save time and simplify the intricacy of weaving process.

Joyeeta is a non-profit organisation initiated by the government to promote female entrepreneurs around Bangladesh. Claiming two floors of the Rapa Plaza in Dhanmondi, these women own almost 140 small stalls that started business in 2011. The stalls sell a wide range of Bangladeshi handicrafts, including food, clothing, fabric, handlooms and other traditional products. One of the highlights of Joyeeta is the exclusive, traditionally designed jamdani saree. The golden zari – the red, finest fabric of jamdani sarees which is painstakingly designed into a saw net is sold at Tk18,000. The sea-green saree contrasted with the purple, grape flower motifs is sold at Tk14,000. Paste coloured sarees with jasmine flower motifs are sold at Tk9000. The figure of a duck with multiple colours (mostly purple, yellow and green) is worth Tk10,000.

The industry has been saddled with a very high degree of problems not the least of which includes resistance to change by the workers, exploitation by middlemen and Governmental apathy.In order to maintain the rich heritage of Bangladesh the craft of Jamdani making should be preserved.

7.Author: Rajib Ahmad,

Samakal, Bengali Daily, Thursday, 24th July 2014

Topic: Jamdani Bangladesh's, Right India's.

Content:

The Government of Bangladesh enacted the "Geographical Indicative Products (Registration and Protection) Act 2013" on 15 July 2013 and it was passed in National Parliament on 5 November 2013. Until the passing of this Act, Bangladeshi products were vulnerable to abuse by other parties. The Act will now enable the registration process of Bangladeshi products under the national and global GI regime.

However in the meantime India had registered a few items with its GI regime that distinctively originate in Bangladesh. One of these items include the "Jamdani" *shoree* of Dhaka, which is registered by India as "Uppada Jamdani". This report deals with the question of reclaiming and protecting of Jamdani as a Bangladeshi product in light of the GI regime

South Asia has at least 4000-years of textile heritage. Of all the regions in South Asia, the Bengal Delta, or what makes up most of today's Bangladesh, occupies a prominent place in terms of cultivation of cotton and production of varieties of extraordinary fine clothes with the generic name of "muslin". Within the Bengal Delta, greater Dhaka was a premier site of production and trade in muslin since ancient times. It is estimated that there were 36 varieties of muslin products in the region (and Jamdani was one of the very best varieties of the muslin. The art and skill of making of Jamdani was "exclusively

possessed by the weavers of Dacca *aurung*" (. Of the 1400 samples collected in the mid-nineteenth century by Victoria And Albert Musem, the 25 samples from what is today's Bangladesh contains at least 2 samples specifically titled "Jamdanee". There is no such term "Jamdani" used to introduce any similar items from anywhere across South Asia or the world.

Considering all historical, geographical, commercial and cultural contexts of the Jamdani, it can be said Dhaka was and still is its only true centre of production. Now that the GI law has been introduced in Bangladesh and that the global community has recognized Jamdani as Bangladesh"s own, it is hoped that the Government of Bangladesh and international trade regime will take effective measures to restore Jamdani as Dhaka"s own product and heritage.

8.Author/Date: Shahnaz Parveen, The Daily Star, August 18, 2008

Topic: Glory of Jamdani glimmers amid winds of change.

Content:

The golden age of Dhaka muslin began with Mughal rule, in the 17th century. Traders from Europe, Iran, Armenia, and Mughal-Pathans used to buy and sell Jamdani fabric. Emporers and aristocrats used to buy high quality muslin and Jamdani for their masters' use. Karpass in Sankrit and Kapas in Bengali is the of cotton cultivated all over Bengal and Coromandel, Dhaka variety, differed from other and was that exceedingly fine cotton wool employed in manufacturing the very delicate, beautiful muslins of that place; staple of the cotton being longer, much finer, and softer"

Still the villages in Rupganj, Araihazar, Sonargaon, Shiddhirganj and other places around the Shitalakhya remain the main Jamdani-making belt. Weavers in many other places in the country and in West Bengal tried to make Jamdani, but what they made were not comparable to that made by the weavers of Dhaka.

In the beginning it was produced only in whites, later with black, grey and straight golden line borders. Colours appeared in the 19th century.

A very remarkable feature of Jamdani is the designs are never sketched or outlined. Jamdani designs are made while the fabric is still on the loom, inserted by hand during the process of weaving, producing the effect of embroidery.

Important characteristics of Jamdani include the motifs, mostly floral, are of geometric shape, normally spreading across the fabric in a diagonal format. The spread of motifs diagonally across the fabric is

called Tercha. Present-day Jamdani saris have flower designs such as rose, Jasmine, lotus, bunches of bananans, bunches of ginger and palms. A Jamdani with small flowers dotted on the fabric is known as Butidar. If these flowers are arranged in reclined position it is called tersa Jamdani. The designs may not consist solely of flowers; they can include designs with peacocks, leaves and vines. If these designs cover the entire field of the sari it is called jalar naksha, jhalar, or jaal. Then there is phulwar and the one with large flowers is called the toradar. Most prized among all motifs is the panna bazar or the Thousand Emeralds. If the field is covered with rows of flowers it is known as fulwar Jamdani. Duria Jamdani has polka dot-like designs cover the body of the fabric. Belwari Jamdani has colourful golden borders and was made during the Mughal period, especially for the women of the inner court. Additional design motif names include corolla buti, dhaner sheesh, bansh phool, puna phool, bagher pa, ichadar and others. The artisans' interpretations of nature and new design innovations have increased the number of designs used when weaving Jamdani fabric. The Jamdani originally woven by the Muslim weavers, and often worn by Muslim royalties did not depict any human or animal forms.The wonder cotton Karpash is long gone. Today the weavers buy yarn from the market and use chemical dyes instead of herbal dyes. And they have also surrogated cotton with silk that completely changed the nature of Jamdani. Today the market is abundant with the gleaming version of half silk Jamdani.

After being transformed into half-silk product, it has become very tough to maintain today's Jamdani. Half silk disintegrates easily, washing becomes difficult and at the same time use of silk makes the product even costlier.

Jamdani designs and colours changed with time. Originally, the motifs used to be made on gray fabric. Later, fabrics of other colours were also used. In the 1960s, Jamdani work on red fabric became very popular. The Victoria and Albert Museum of London have a fine collection of Jamdani with work in white on white fabric. Chemical dyes have replaced many of the natural dyes that were commonly used. In recent years, artisans are using embroidery, known as paars, to decorate Jamdani fabric instead of the traditional extra-weft technique. Traditionalists are vehemently against this trend, claiming that the practice is destroying a tradition.

The main Jamdani-making belt is now threatened as the river Shitalakhya is encroached and the riverbank is congested with factories and mills. The water, which changed its course over the years for encroachment and many other reasons, is polluted. The area no longer produces the fine Karpash cotton, the wonder behind the magnificent fabric.

The survival of Jamdani artisans has become difficult with many inconveniences in their life, which is another reason why Jamdani faces the risk of extinction,. Although many non-government organisations, designers and fashion houses are patronising the industry, the artisans still struggle to survive. A good piece of Jamdani sari needs the sweat and labour of around two months but the weavers are often deprived of fare wages and their share of profit as they do not have direct access to market. Weavers no longer want their next generation to get involved in the profession that was once so proudly nurtured by their forefathers.

According to a survey by Bangladesh Small and Cottage Industries Corporation (BSCIC), now there are only around 5,500 artisans in the Jamdani villages, where once the entire community was associated with Jamdani craftsmanship. The most gruesome part of this industry is that the loom owners are now using child labour to curtail the cost. In such times of turmoil it is very important that the Bangladeshi government comes forward to help out the dying carft or it might forever be lost.

9.Author/Date: Suhrid Shankar Chattopadhay, The Frontline, Print edition : September 20, 2013

Topic: The Glory of Jamdani

Content:

Post Partition many skilled weavers of Dhaka gradually settled in West Bengal around Shantipur in Nadia district and Ambika Kalna of Burdwan, both traditionally renowned centres for hand-woven fabrics. Encouraged with government aid and other incentives, these talented weavers soon revived their ancestral occupation and the art of exquisite weaving once again flourished. However, over the years, the delicate art of making jamdani with homespun yarn has practically disappeared, with mill-made yarn replacing khadi. The weaving process of the handloom is intricate and repetitive, with a weft thrown across bamboo sticks for hours to form the motif. From working with bamboo and thread to getting th right colour contrast and perfect motifs, it takes 10 to 12 days to create one jamdani saree.

The Crafts Council of West Bengal, a non-profit organisation affiliated to the Crafts Council of India, has stepped in to encourage this skill. Ruby Palchoudhuri, honorary general secretary and executive director of the council, has taken up the challenge of reviving the traditional form of jamdani weaving.

Hemanta Nandi and his family have been weavers for three generations. For a combined effort of 14 hours a day, he and his wife earn a measly Rs.5,000 a month. Their pays are lower than even the paddy workers in the village. To top it all the materials needed to make Jamdani is'nt a cheap affair. The materials needed are as follows:

Cotton or silk thread

Tools

1. Loom

2. Scissors

3. Shuttles

4. Charka (spinning machine)

5. Maku (shuttle)

The process of Making a saree too is a time taking deal and a lot of precision and patience is required. Only skilled craftsmen can maintain the speed and precision of motives at the same time. The process involves:

1. Sourcing the yarn for the warp and weft: Today, weavers buy yarn from the market and yarns are dyed with chemical dyes.

a. Today, in addition to pure cotton Jamdanis, weavers use cotton/silk blends, or other varieties of fiber.

b. Traditionally, the Karpash cotton was the key element to weaving a perfect piece of Jamdani.

c. 200-250 count was used for the warp and weft base fabric.

d. Only young women below the age of 18 would cut the Karpash yarn with their soft fingers.

e. The most appropriate time for making the yarn was early morning because the air was very moist.

f. Traditionally, yarns were dyed using herbal dyes.

2. The creation of the warp and the setting up and dressing of the loom are similar to other hand-loom weaving techniques.

3. Weaving: using a throw shuttle known as the maku, the base fabric is woven in a plain weave structure

a. Traditionally an open weave that appear thin and has an element of transparency.

b. The base fabric was traditionally white, black, or grey with gold borders

c. Traditionally Jamdani is hand-woven on a loom made out of bamboo where the weaver sits in a trench or pit that is dug into the ground.

d. One specialty of Jamdani loom is that it does not make any sound while weaving.

Motifs: two weavers sit side by side at the loom and add every discontinuous supplementary weft motif separately, by hand, interlacing the supplementary weft threads into the warp with fine bamboo sticks in a zigzag manner using individual spools of thread. No warp-lifting mechanism is used.

a. The cotton threads used for opaque motifs are sometimes replaced by zari (golden) threads.

b. The supplementary weft threads used are traditionally thicker and heavier than threads used to weave the base fabric.

c. Those woven with a silk base often use cotton threads to create the brocade designs.

d. Designs on are drawn on graph paper and placed underneath the warp to be used as a design guide in placing the supplementary-weft threads.

e. A unique feature of Jamdani is that the designs are never sketched or outlined, but are made while the fabric is still on the loom, inserted by hand during the process of weaving, producing an embroidery-like effect. Expert weavers insert motifs from memory.

f. The Jamdani originally woven by the Muslim weavers did not depict any human or animal forms

5. A starch mixture is applied to the fabric after each meter is woven but while it is still on the loom.

The low wages have been a deterrent to many local talents taking part in the revival project. Sheema Nandi, who was with the project earlier, gave it up after a while because she was only making Rs.1,000 a month for eight hours of work, six days a week. On an average, around six saris with jamdani design are produced every month in the factory.With limited resources and hardly any help from the State government, it is difficult for the Crafts Council to carry on with the project. But the octogenarian Ruby Palchoudhuri remains unperturbed because her real motive lies in reviving the craft as it existed before the mill times and they arent bothered about profitsright now. They want to Promote the product and open bigger markets for it in other metros like Delhi, Mumbai and Bangalore apart from Kolkata.

10. Author/Date: Dr. Khondekar Ghollam Moazzem,

Publication Period: October 2014

ISBN 978-984-8946-18-3

Annual journal of NCCB, 2014

Topic: Protecting Bangladesh's Geographical Indication Interests: The Case of Jamdani

Content:

This publication emerged from a collaborative initiative of the Centre for Policy Dialogue (CPD) and the National Crafts Council of Bangladesh (NCCB).

The study taken under the initiative deals with the issue of operationalising the newly enacted Geographical Indication (GI) law in Bangladesh *(Geographical Indicative Products (Registration and Protection) Act 2013)* with associated rules to safeguard the patent of *Jamdani*, one of the finest crafts deeply rooted in Dhaka.

GI as defined by the Trade-Related Aspects of Intellectual Property Rights (TRIPS) of the WTO refers to "indications that identify a good as originating in a territory or a region or locality in that territory, where a given quality, reputation or other characteristic of the good is essentially attributable to its geographical origin."

Thus the study seeks to identify ways and means to protect the patent right of *Jamdani* exclusively for Bangladesh through historic evidences. It elaborates on the current day techniques, tools and workers and actors involved in the different stages of *Jamdani* production.

It presents a report on the dialogue organised under the initiative in June 2014 that brought together legal experts, relevant government officials, eminent fashion designers, trade, textiles and craft experts, academics and representatives from the media and the civil society.

CPD-NCCB is currently engaged in follow-ups regarding the operationalisation of the GI Act in Bangladesh.This publication helps the readers in understanding the depth of interest for Bangladesh in protecting such traditional crafts.

Chapter-3

1.METHOD OF STUDY

The method of study we have adopted is the case study approach. The case study method may be defined as a research design that takes as its subject a single case or a few selected examples.(Scott & Marshall,2009:63).The methods include participant and non-participant observation, unstructured interviews with key informants, and analysis of documentary evidence, including personal documents. .(Scott & Marshall,2009:63).According to Goode & Hatt, the case study is not a specific technique. It is a way of organizing the social data so as to preserve the unitary character of the social object being studied. (Goode & Hatt, 1983:331).

Denscombe(1999) points out the following features of case studies:1) Spotlight on one instance;2) In-depth study;3)Natural setting ;4) Multiple sources and multiple methods.(Denscombe,1999:30-31)

1)Spotlight on one instance:

The most important feature of the case study method is that it focuses on one just one instance of the thing to be investigated. (Denscombe,1999:30)

My study is related to sarees. There are many types of sarees -Baluchari, Kanjeeveram Silk, Nalli Silk, Kantha Stitch, Tangail, Jamdani, Begumpuri, Dhaniakhali, etc. I have chosen to study Jamdani sarees.

2)In-depth study:

What a case study can do is to study a thing in detail, something that surveys cannot do.

In this case, I have decided to study in detail the work of a Master Weaver in Bengal who specializes in Jamdani sarees.

3) Natural setting:

In this case, we visited the house of a master weaver and saw how weaving is done.

4) Multiple sources and multiple methods:

In our study , we used multiple methods. We took an in-depth interview of the Master Weaver , saw his products, and observed how the products are being manufactured. That apart, I also studied the documents he gave me , which included some designs of sarees, and his own application for the award of Padma Shri, which he has submitted to the Government of India, the Limca Book of Records, where his name appears, the short documentary in two parts , on his work ,which is available on You Tube . Secondary data from government reports and Newspaper and magazine articles on Jamdani sarees were collected. The reference period of the study is 2015.

Boundaries of the case

A case may be defined as "Any single unit selected for observation and analysis by the researcher".(.(Scott & Marshall,2009:62).In my research, the boundary of the study is limited to Jamdani sarees and the Master Weaver whom I selected.

Merits and Limitations of case study .

I adopted the case study approach because it has several merits Firstly, it allows the researcher to explore the intricacies of a complex situation (Denscombe,1999:39).In my case , I learnt the intricacies of making Jamdani sarees from the Master Weaver himself. Secondly, the case study approach enables us to use a variety of research methods. We used observation, depth interview and documentary sources for this study .Thirdly, the case study method enables validation of data through triangulation. In this study , we used observation, document study and depth interview to learn about the case .Fourthly, the case study method is suitable where we have little control over events.I had initially planned a sample survey on Jamdani weavers .But after meeting Sri Biren Kumar Basak, the Master Weaver, I learnt that only he works on Jamdani sarees. So, my focus changed from sample survey to case study .Fifthly, the case study meets the needs of small scale researchers, like myself.

I am aware that the case study has some limitations(Denscombe 1999:40-41):

Firstly, credibility of generalizations is often questioned. But in my case , this problem will not arise, because there is no need to generalize. Secondly, the boundaries of the case may prove difficult to define .But, in my case, I have already overcome this difficulty. Thirdly, Negotiating access to a case can be a demanding process .Research can flounder, if permission is withheld. But here also , with the help of my mother, Mrs.Manasi Banerjee, I successfully managed to get permission for the study.

2.Data Collection

We had collected detailed data from only one Master Weaver. Methods employed include in depth interview. An interview may be defined as a social interaction which results in transfer of information from the interviewee to the interviewer or researcher.(Scott & Marshall,2009:372).We adopted an unstructured interview with minimal intervention. The objective was to allow the interviewee to give us maximum information. He fully cooperated with us. In order not to interrupt the flow of conversation, we decided to video record it for research purposes after taking his permission. This not only enabled us to know what he said but also how he interacted with us. During the course of the interview, he gave us several demonstrations of his work which we also photographed and videographed. That apart, we also studied his Curriculum Vitae.

3.Data Analysis

Data analysis involved a laborious procedure of first transcribing the interview into written words and then translating the contents into English. I have done a qualitative analysis of the data. After doing this , I was in a position to present the data

4.Data Presentation

After analyzing the data , we presented it in the form of a narrative. Photos of the subject and his creations supplement this narrative. Here we decided to paraphrase what Sri Biren Kumar Basak, the Master Weaver, said about himself and his profession. We present below an interview based account of the Jamdani industry as stated by Basak.

Chapter-4

1. Jamdani industry

Jamdani an ancient fine muslin cloth with geometric or floral designs. Although Jamdani usually means saree, there are Jamdani scarves, kurtas, turbans, skirts, handkerchiefs, screens and tablecloths as well.

In the 17th century, dresses were also made of Jamdani fabric. Towards the end of the Mughal Empire, a special type of Jamdani cloth used to be made for the Nepalese regional dress 'ranga'.

The origin of the word Jamdani is uncertain. One popular belief is that it came from the Persian words'jama', which means cloth and 'dana', which means buti or diapering. Jamdani therefore could mean diapered cloth. It is probable that Muslims introduced Jamdani weaving and the industry was their monopoly for long.

The earliest mention of the origin of Jamdani and its development as an industry is found in Kautilya's book of economics (about 300 AD) where it is stated that this fine cloth used to be made in Bengal and pundra. Its mention is also found in the book of Periplus of the Eritrean Sea and in the accounts of Arab, Chinese and Italian travelers and traders. Four kinds of fine cloth used to be made in Bengal and Pundra in those days, viz khouma, dukul, pattrorna and karpasi.

From various historical accounts, folklore and slokas, it may be assumed that very fine fabrics were available in Bengal as far back as the first decade before Christ. Cotton fabrics like dukul and muslin did not develop in a day. Dukul textile appears to have evolved into muslin. Jamdani designs and muslin developed simultaneously. The fine fabric that used to be made at Mosul in Iraq was called mosuli or mosulin.

In his 9th century book Sril Silat-ut-Tawarikh the Arab geographer Solaiman mentions the fine fabric produced in a state called Rumy, which according to many, is the old name of the territory now known as Bangladesh. In the 14th century, ibn batuta profusely praised the quality of cotton textiles of Sonargaon. Towards the end of the 16th century the English traveler ralph fitch and historian Abul Fazl also praised the muslin made at Sonargaon.

The art of making Jamdani designs on fine fabric reached its zenith during Mughal rule. There were handlooms in almost all villages of dhaka district. Dhaka, Sonargaon, Dhamrai, Titabari, Jangalbari and Bajitpur were famous for making superior quality Jamdani and muslin. Traders from Europe, Iran, Armenia, as well as Mughal-Pathan traders used to deal in these fabrics. The Mughal Emperor, the Nawab of Bengal and other aristocrats used to engage agents at Dhaka to buy high quality muslin and Jamdani for their masters' use.

The golden age of Dhaka muslin began with Mughal rule. Since then the demand for Jamdani and muslin fabrics at home and abroad grew and this prompted further improvement in their manufacture.

According to 18th century documents of the east india company, a high official of the company was posted at Dhaka to buy mulmul khas and sarkar-i-ali. He had the designation of Daroga-i-mulmul. Every weaving factory had an office, which maintained records of the best weavers and other exports. Weavers had no fixed salary. They used to be paid the market value of the Jamdani or muslin they produced. It was the duty of the Daroga to keep a sharp eye at every stage of production. Mulmul khas worth about Rs. 100,000 collected from Dhaka, Sonargaon and Jangalbari used to be sent to the Mughal court every year.

According to a 1747 account of muslin export, fabrics worth Rs 550,000 were bought for the Emperor of Delhi, the Nawab of Bengal and the famous trader Jagat Sheth. The same year European traders and companies bought muslin worth Rs 950,000. Towards the end of the 18th century, the export of muslin suffered a decline. After the English gained Diwani in Bengal in 1765, Company agents resorted to oppressing the weavers for their own gains. They used to dictate prices. If weavers refused to sell their cloth at a lower price they were subjected to repression. To stop this repression the East India Company started buying the textiles directly from the weavers.

According to James Wise, Dhaka muslin worth Rs 5 million was exported to England in 1787. James Taylor put the figure at Rs 3 million. In 1807, the export came down to Rs 850,000 and the export completely stopped in 1817. Thereafter muslin used to go to Europe as personal imports.

According to an account from the middle of the 19th century, white muslin with floral Jamdani designs costing Rs 50,000 was used by the rulers and nawabs of Delhi, Lucknow, Nepal and Murshidabad. There were a number of factors behind the decline of the Jamdani and muslin industry in the middle of the 19th century. Among these were the use of machinery in the English textile industry, import of cheaper yarns from England and lack of patronage from the Mughal Emperors and the aristocracy. After the Partition of Bengal in 1947, official patronage was extended to the Jamdani industry.

Manufacturing technique:

Figure 1: The loom

The fineness of muslin cloth used to depend usually on the art of making yarns. The most appropriate time for making yarns was early morning as the air then carried the highest moisture. For making yarns weavers needed taku, a bamboo basket, a shell and a stone cup. They used popcorn, rice or barley for starch. Before making Jamdani designs they used to dye their yarn and starch it. For dye they used flowers and leaves of creepers. For quality Jamdani they used yarn of 200 to 250 counts. These days weavers buy fine yarn from the market and use chemical dyes instead of herbal dyes. For making Jamdani two weavers sit side by side at a loom to work on the delicate designs. Jamdani designs are made while the fabric is still on the loom. Coarse yarns are used for designs to make the motifs rise above the fabric. Originally, the motifs used to be made on gray fabric. Later on fabrics of other colours were also used. In the 1960s, Jamdani work on red fabric became very popular. The Victoria and Albert Museum of London has a fine collection of Jamdani with work in white on white fabric.

Figure 2: Yarn Spindles

Varieties of Jamdani work:

The main peculiarity of Jamdani work is the geometric design. The expert weavers do not need to draw the design on paper. They do it from their memory. Jamdanis have different names according to their design. For instance, panna hajar, dubli jal, butidar, tersa, jalar, duria, charkona, mayur pyanch, kalmilata, puilata, kachupata, katihar, kalka pad, angurlata, sandesh pad, prajapati pad, durba pad

shaplaful, baghnali, juibuti, shal pad, chandra pad, chandrahar, hansa, jhumka, kauar thyanga pad chalta pad, inchi pad, bilai adakul naksha, kachupata pad, badghat pad, karlapad, gila pad, kalasful, murali jal, kachi pad, mihin pad, kankra pad, shamukbuti, prajapati buti, belpata pad, jabaful and badur pakhi pad. Present day Jamdani sarees have on their ground designs of rose, jasmine, lotus, bunch of bananas, bunch of ginger and sago. Efforts are underway to revive traditional Jamdani designs. A Jamdani with small flowers diapered on the fabric is known as butidar. If these flowers are arranged in reclined position it is called tersa Jamdani. It is not necessary that these designs are made of flowers only. There can be designs with peacocks and leaves of creepers. If such designs cover the entire field of the saree it is called jalar naksha. If the field is covered with rows of flowers it is known as fulwar Jamdani. Duria Jamdani has designs of spots all over. Belwari Jamdani with colourful golden borders used to be made during the Mughal period, especially for the women of the inner court.

Figure 3: Modern Jamdani motifs

Decline of Jamdani craft:

For a long time the Mughals used to regulate the production of expensive Jamdani. The Daroga of the mulmul khas factory in Dhaka used to engage weavers, who were paid wages in advance. Increased demands for Jamdani weavers caused a rise in their wage and subsequently, the prices of Jamdani too.

Most expansive Jamdani exclusively for the royalties were produced in royal karkhana (factory). The aristocratic people also engaged expensive karigar(craftsman) for manufacturing Jamdani. Expensive Jamdani had a world market too. Asian and European royalties regularly put up orders for Dhakai Jamdani through various companies. The production of expensive Jamdani suffered set back in the early 19th century when cheaper machine-made Jamdani began to capture the world market for Jamdani.

However, the long tradition of Jamdani craftsmanship is still alive. At present, a major problem of the industry is that the weavers do not get adequate wages for their labour. A good piece of Jamdani saree needs the labour of one to two months and the wage paid to the weavers does not compensate for their labour. The producers often do not have direct access to saree markets and because of their dependence on the middlemen, who often form informal cartels, they are deprived of their share of profit. Sometimes, the producers fail to recover the costs.

2.Case Study of a Master Weaver

Biren Kumar Basak

Figure 4: Master weaver Biren Kumar Basak

Biren Kumar Basak is a master weaver of Fulia who specializes in Jamdani sarees. On 29th October,2015, we visited him .He allowed us to video record his interview with us and allowed us to take photographs from the brochure that he prepared for his application for Padma Shri. Our main source of study is the brochure and the interview which we recorded. What follows is a case study on his life and work. Biren Kumar Basak (Born on 16.6.1951) is now aged 64 years .He is the son of Bihari Basak.He started his working life as a weaver at the tender age of eight years.In school, he studied upto Class VI. At the age of

12, he started weaving Jamdani and Tangail sarees. At the age of 21, Basak became an expert weaver in Tangail and Jamdani sarees.At the age of 25, he began to experiment using non-traditional motifs on Tangail and Jamdani sarees. In 1980, he became Master Weaver. He is listed in the Limca Book of Records as the first weaver who wove pictures based on the Krittibas Ramayana on a Dakai saree.He took two and a half years to complete the saree.

Biren Kumar Basak has been in the trade of weaving for 45 years. He is a third generation weaver. He has trained till now 300 male weavers and 150 female weavers He says that the number of traditional weavers has declined. Only 10% of the weavers are traditional weavers. The rest are outsiders who have entered the industry. He has ten thousand weavers working under him. These weavers come from places like Cochbehar in West Bengal and states like Assam.They stay with him for six months, working for him , taking food in his house and sending money back home. During the Pujas, they go home for one and a half months. Basak says that though male and female weavers are equally competent workers, female weavers make better workers, especially in Jamdani, because they have greater patience than men.

Biren Kumar Basak is a much decorated craftsman.He was awarded the Certificate of Merit by the Ministry of Textiles in 2009.In 2012, he won the National Award. On 7th August,2015, he was honoured on National Handloom Day in Chennai.On that day, we, from NIFT Chennai, organized an exhibition at the venue for celebrating National Handloom Day. Biren Basak's award made me think of doing a case study of Jamdani.

On Jamdani:

Figure 5: Jamdani as his canvas

Figure 6: Few of his works

The origin of the word, Jamdani may be traced to the Persian words 'jam'(flower) and 'dan'(vase).He traces the origin of Jamdani sarees to the Mughal period.The Mughals ate fruit from a copper bowl, known as jamboni bati.The fine cloth which was used to cover the bowl became known as Jamdani. Jamdani is the technique used to decorate plain mulmul (muslin) cloth to create a dense patterning against a semi transparent background.

Weaving Jamdani is not an easy task.At first , the design has to be set on a graph and colour combinations have to be determined. It takes a weaver one day to weave just one half inch of cloth. For every loom, there are three artisans(karigars).Apart from weaving, there are other tasks associated with weaving -like fixing the thread, twisting the thread, etc. Jamdani may be divided into traditional and modern varieties. In Dhaka Jamdani, work is done on one shuttle only .In Fulia they do work on two shuttles. There is another difference between Dhakai Jamdani and Fulia Jamdani. Bangladeshis do not work with muga thread. This is only done by Basak.

While traditional varieties of Jamdani have brought him awards, modern varieties are more in demand in the market.Basak says that it is possible to do any design in Jamdani. He showed us a Jamdani saree with Radha -Krishna motif , which is priced at Rs.1 lakh.He had also been given a commission to prepare a Jamdani with 'Kanyasree' as the motif. That saree took six months to weave. He paid the artisan Rs.1.5 lakh simply as weaving charges for this saree. He has also produced a Jamdani on the advent and

continuity of civilization. We saw this saree on You Tube , where Basak himself was demonstrating his craft and showing the saree.

The role of cooperatives:

The cooperative movement has played an important role in the revival of the handloom industry in India. According to Basak, there are 50big, medium and small cooperatives .Some of them have closed down. Some clusters remain. The government buys products from Tantuja. Biswabangla buys all expensive sarees from Basak. The cost of these sarees ranges from Rs.30,000/- to Rs.80,000/-.

Basak says that his products are sold in many places. Government agencies are the main buyers of his products. He does not have any retail shop .All products are sold from his home cum workshop.

সঙ্কটে তাঁতশিল্প : প্রতিবাদে ১৫ই সন্ধ্যায় নিষ্প্রদীপ কর্মসূচি

Figure 7: 152 weavers united to form co-operative

State of the market:

Basak laments that the market has declined. He said that to have 'A' Grade products, you need 'A' Grade craftsmen, who will have to be paid well. The product must also be high priced to cover the cost of production. He alleges that polyester sarees are being sold as handloom sarees. Sarees produced on power looms in Bangladesh have been imported and sold as handloom sarees. Customers are confused. Dishonest weavers are giving a bad name to the industry.

Figure 8: Stacks of Jamdani in his house

3.Main findings

From this discussion, we find that Jamdani sarees are one of the best varieties of sarees produced in Bengal. They have an international market.But the number of weavers working on these sarees re very few in number. There does exist a market for expensive sarees.But only a few master weavers like Biren Kumar Basak cater to these markets .The majority of the weavers prefer to work on cheap quality products which find a mass market.

4. The Interview

You are the largest producer of Jamdani in Bengal.What made you start this business and make it successful?

Jamdani is originally an art technique from Bangladesh.My fore fathers took the craft with them when they migrated from East Bengal To West Bengal during the partition.I learnt the craft from them.Its in the genes.I started weaving at the age of 8.Its been 45 years since I entered this industry. I dint not want this beautiful art to die. Now i cant weave on my own as i have to look after the business, so i have karigars who work under me.The intricate works are done by me or just a selected few. I knew that this makes the cloth look beautiful so I decided to sell it. Its not just because of the authenticity of the work that the business became successful, I think its because we Indians appreciate beauty of all kinds and don't want it to perish.

When did you start this business?

I learnt the craft when i was 8 but in 1980 i became efficient enough to train others and starts the business.

How many employees did you have when you begun?

It was just me and my father and a few relatives that was not more than 5 to 6 .After the business started taking off i had to hire more employees.

How long did the business take to let you earn a profit?

The first few years were tough as at that point the craft was still quite alive.Once people moved on the business began to pick up as people liked the art.I think it took around 3 to 4 years for some profit.

How many employees do you have now?

300

Where did the Jamdani originate from?

Mogul emperors used to eat from a brass vessel which used to be covered with a flowered piece of cloth which was called jam liati and the cover came to be known as Jamdani.

How would you describe the process in a simple way.

The thread has to be prepared. Put the design on a graph. The color combination is decided and the weaving begins.It is a work that requires a lot of patience.

Who do you think is your biggest competition?

Bangladeshi sarees are entering the market and eating our target market though their quality is not that great.Our main competitors in India are the sarees that come from Coimbatore,Pochampally,and Hyderabad.The Bhagalpur cotton sarees are also turning out to be competitors. Though we do deliver to Bangladesh in wholesale and vice versa.

How are the sarees made in Bengal different from those of Bangladesh?

The major difference is of the type of base fabric used.We use 2 shuttles while they use only one.We do not use punch cards in the loom for the designs.It is all handmade without the help of any cards .

Have you ever thought what would happen if you dint start this business?

Since we are the biggest suppliers of the jandani sarees in India,if we happen to shutdown,there would be no supply and the existence of these sarees would be forgotten.We are under a lot of pressure.

What about the GI for this craft?

It was given to Upada in A.P whereas it was originally from Bangladesh and Bengal.

How do you advertise your business and products?

Do you use the services of a professional accountant or attorney for any business problems?

No I keep it all within the family. We have a family lawyer who I go to in case i want to consult on something.We have not had any problems uptill now.

What is your goal?

I don't have a goal as such.I just want the craft to not die and provide some form of work to these people who are ready to keep the craft alive.

Do you want to begin exporting to countries in Europe and Middle easts?

Right now i am happy with how it is now. The business is not going down or up.Based on what happens next ill decide if its okay for the business to expand.I don't want the employees to be more presuried that what they are now.

What are your responsibilities as the business owner?

Everything!!Owning a business that employs people means I am responsible for them and their families. Every decision should be made based on that.I have to think about consequences and weigh a lot of factors.In the end im the one who is responsible. And this business helps the community and Bengal by promoting the craft.

What is your biggest concern right now about the business?

Right now we are getting too many orders with very little time.Each saree takes a lot of time and hardwork.Right now we are running out of weavers since their families want to give up the craft and

choose another occupation.This is putting a lot of pressure on the remaining weavers.Since most of the men leave to go for another occupation,its the women who have started taking up the craft.They learnt it .They have more patience too.

You have been awarded the National Award(President's award and the Padmashree which is yet to be received. Congratulations!! You also received the Sant Kabir award for weaving recently(2014). What was your reaction when you came to know about it and how was it received by the people around you?

Three of us got this award. Me, my cousin and a student of mine from west Bengal and others who received the award were from different states.The othe people were awestruck by the Jamdani samples that we took.Few of the people mistook them for paintings. I was extreamly happy with the reactions that we got.

If you had one piece of advice to give to someone starting out,what would that be?

Make your own future.As long as its something you enjoy and like doing passionately you will survive.But also have a good business mind.Else the whole project will lead to a loss.You should be able to think practically and be ready to make a lot of sacrifices.Think a step ahead .There are no guarantees.You want to be successful? Along with being ruthless,think about if its doing good .

Figure 9: With the PM and CM

Chapter-5

1.Summary

From our discussion, we may say that there are few Master Weavers who produce Jamdani.Making a Jamdani saree is both an art and a science.It takes a very long time and a great deal of patience and artistic skill to produce a saree.But the market for quality Jamdani products is limited.

2.Conclusion

In this section, we will draw some conclusions , based on our earlier discussion.Let us now look at the market for handloom products in Bengal. Inaugurating a pre-Puja fair in handloom products at Burdwan Townhall Maidan, on 25th September,2015,Prof.Rabi Ranjan Chattopadhyay, the local MLA, and Minister of Science and Technology said that in the past all work in textiles was done manually , but now most of the work is done by machinery. He also said that the weavers are slowly trying to overcome the difficult circumstances in which they were working. For decades handloom products have been patronized by the people.He also said that in every fair the number of stalls selling handloom products has increased.The state government is trying to help the handloom industry of West Bengal[1].The Minister for small scale industries , Sri Swapan Debnath claimed that in the pre-New Year sale (2014) there was a sale of over Rs.82 lakhs.In the pre-New Year sale (2015) , sales worth Rs.85 lakhs were recorded.In the pre-puja sale (2014) handloom products worth Rs. 66 lakh , 266 .The minister further said that Tantuja has wiped out losses worth Rs.14 crore 98 lakh.It has made a profit of Rs.1 crore 98 lalhs.he said that the weavers of Fulia, Begumpur, and Samudragarh and other places are carrying on their work.The state government's 'Tanti-sathi"project will cover 1lakh weavers'.

From what the ministers said, we may conclude that West Bengal has at present a good market in handloom products.But the ministers' statement apparently contradict what the Master Weaver, Biren Basak said.He spoke about declining market.From what he said at the interview, we may conclude that Sri Basak was commenting on the market for quality products.

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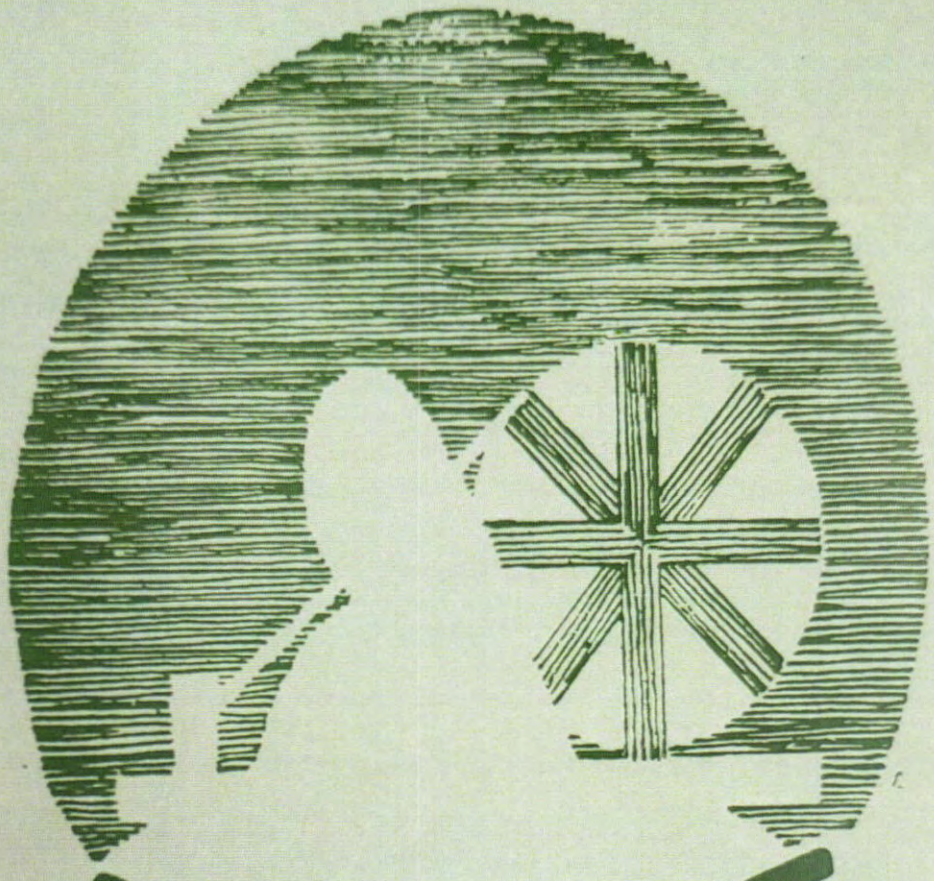
নব পর্যায়ে

প্রথম বর্ষ, প্রথম সংখ্যা



টানা পোড়েন

তন্তুবায় মুখপত্র

বৈশাখ ১৪২৮

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প্রতিবেদন

জামদানিতে অভিনবত্ব, ফুলিয়ার তাঁতশিল্পীর 'পদ্মশ্রী' প্রাপ্তি

টানাপোড়েন প্রতিবেদন

আরেকবার ফুলিয়ার নাম বঙ্গ তথা ভারতবাসীর কাছে নতুন করে পরিচিত হল। 'আরেকবার' বললাম, কারণ 'কৃত্তিবাসের ফুলিয়া জানে সর্বজন।/ টাঙ্গাইল শাড়ি তার গরবের ধন।।' বাংলা ভাষায় রামায়ণ রচয়িতা কৃত্তিবাস ওঝার জন্মস্থান হিসেবে ফুলিয়া সর্বজনবিদিত। বর্তমান পরিচিতির কারণ ফুলিয়ার তাঁতশিল্পী বীরেন কুমার বসাকের 'পদ্মশ্রী' সম্মান লাভ। ফুলিয়ার বসাক তন্তুবায় সমাজে ইতিপূর্বে নানাবিধ জাতীয় ও আন্তর্জাতিক সম্মান এসেছে, তালিকায় নবতম সংযোজন সর্বোচ্চ সম্মানের এই পদ্ম পুরস্কার।

টাঙ্গাইল শাড়ির স্রষ্টা বসাক তন্তুজীবী সমাজের প্রতিনিধি বীরেন কুমার বসাকের হাত ধরে জন্ম হয়েছে হস্ত-তাঁতবস্ত্রের একটি ভিন্ন বয়ন চর্চার। তিনি জামদানি শাড়ির বয়নে একটা স্বাতন্ত্র্য সৃষ্টি করেছেন। জামদানি হল বাংলার বস্ত্রসম্ভারের একটি আলাদা ঘরানা। তবে টাঙ্গাইলের বসাক তন্তুজীবীরা টাঙ্গাইল শাড়ির বয়নে এই জামদানি নকশার অন্তর্ভূক্তির মাধ্যমে টাঙ্গাইল ঘরানা ও ঢাকাই জামদানি ঘরানার এক অদ্ভুত মেলবন্ধন ঘটিয়েছেন। চিরায়ত জামদানি শাড়ির সাথে টাঙ্গাইলের তাঁতিদের পারম্পরিক বয়ন-কৌশল যুক্ত হয়ে তৈরি হয়েছিল 'টাঙ্গাইল-জামদানি শাড়ি'।

টাঙ্গাইল শাড়িতে জামদানি পদ্ধতিতে নকশার প্রচলনের সময়কাল সম্পর্কে যে তথ্য পাওয়া গেছে তাতে বলা যায় যে টাঙ্গাইল শাড়িতে জামদানি নকশার প্রথম প্রয়োগ শুরু হয়েছিল নসরৎপুর (সমুদ্রগড়)-এর তন্তুবায়দের হাত ধরে, ষাটের দশকে এবং সত্তরের দশকে সেখানে এই শাড়ি বয়নের ব্যাপক প্রসার ঘটেছিল। এখান থেকেই পূর্ব বর্ধমান ও নদীয়া জেলার অন্যান্য স্থানে এই নতুন ধরনের বয়নের প্রসার ঘটেছিল। এই সময়কালেই ফুলিয়ার তন্তুজীবীদের মধ্যে টাঙ্গাইল-জামদানি বয়নের সূত্রপাত হয়েছিল বলে জানা যায়।

বীরেন কুমার বসাক এই টাঙ্গাইল-জামদানি শাড়িতেই নিয়ে এলেন অভিনবত্ব। জামদানির প্রচলিত নকশার পরিবর্তন ঘটালেন তিনি ; নতুন বিষয়বস্তু যোগ করলেন, শাড়িতে আনলেন নান্দনিকতা। টাঙ্গাইল-জামদানি শাড়ির নকশা বয়নের ক্ষেত্রে চিরাচরিত ফুল-লতা-পাতার সাথে তিনি প্রতিমা ও মানবমূর্তির বিষয়বস্তু যোগ করেন এবং সাবেকী জামদানি শাড়িকে নিজস্ব সৃজনশীলতার মাধ্যমে এক স্বকীয়তা প্রদান করেন। একদিকে যেমন তিনি দীর্ঘ জীবন সংগ্রামের মধ্যে দিয়ে ফুলিয়ার তাঁতশিল্পের বাজারকে প্রসারিত করলেন, ঠিক একই সাথে তার শৈল্পিক চিন্তাভাবনার প্রকাশ ঘটালেন শাড়িতে। এই ধরনের ছক-ভাঙা নকশা বা ফিগার মোটিফের কাজ দু'একজন টাঙ্গাইল তন্তুজীবীদের হাতে কিছু শুরু হলেও তা সেভাবে ধারাবাহিকতা বজায় রাখতে পারেনি। কিন্তু বীরেন কুমার বসাক প্রায় দীর্ঘ পাঁচ দশক ধরে জামদানি বয়নের এই চর্চাকে এগিয়ে নিয়ে চলেছেন সগৌরবে। তার উদ্যোগে সুতোর টানাপোড়েনে বাঁধা পরেছে দুটি গোটা মহাকাব্য। এছাড়াও তার জামদানিতে বিভিন্ন দেব-দেবীর চিত্র থেকে শুরু করে মনীষী, রাজনৈতিক ব্যক্তিত্ব, গ্রামের দৃশ্য যেমন ফুটে উঠেছে তেমনি ধরা পড়েছে আদিম মানুষের জীবনযাত্রা, তাঁত বস্ত্রের উৎপাদন প্রক্রিয়া, কন্যাশ্রী, পরিবেশ ভাবনা। তার বয়ন চর্চার প্রধান আকর্ষণ হল

নক্সার রঙের চয়ন ও সামঞ্জস্যতা। শাড়ির টানাপোড়েনে রামায়ণ-মহাভারতের কাহিনী থেকে শুরু করে দেবদেবী, ব্যক্তিত্ব বা জটিল নকশা, যাই ফুটে উঠুক, নিঃসন্দেহে বিস্ময়কর তা বলার অপেক্ষা রাখে না। কিন্তু এই সকল কাজ পরিপূর্ণতা পায় নানান রঙের সুতার পরিমিত ব্যবহারে যা এই শিল্পকর্ম সমূহের অন্যতম বৈশিষ্ট্য। মূলধারার ব্যবসার পাশাপাশি এই সকল শিল্পকর্ম সৃষ্টির জন্য তিনি যে সময়, অর্থ ও শ্রম ব্যয় করেছেন তার পরিণতই হল এই সম্মান। ব্যবসায়িক লাভ-ক্ষতির হিসাব কষা মনের সাথে সাথে লাভ-ক্ষতির হিসাব বহির্ভূত যে শিল্পী মন, তাই বুঝি সম্মানিত হল। সাথে সাথে সম্মানিত হলেন তার তাঁতবস্ত্র উৎপাদন ব্যবস্থার সঙ্গে জড়িত তাঁতি-কারিগররা। ইতিপূর্বে তিনি 'জাতীয় পুরস্কার' ও 'সন্ত কবীর পুরস্কার' পেয়েছেন, ব্রিটেনের ওয়ার্ল্ড রেকর্ড ইউনিভার্সিটি থেকে পেয়েছেন সাম্মানিক ডি.লিট।

বীরেন কুমার বসাকের কথায়, "আমার সব গুণী তাঁতি ভাই আর মা-বোনেদের জন্যেই আমি আজ এখানে দাঁড়িয়ে। বলতে খুবই ভালো লাগে, আমার হাতে জামদানি শেখানো চারজন তাঁতি ভাই আর নতুন সংযোজন একজন মহিলা তাঁতি জাতীয় পুরস্কার পেয়েছেন।" শুধু জামদানি নকশার নিত্য-নতুন উদ্ভাবনই নয়, তার উৎপাদন ব্যবস্থার সাথে জড়িত তাঁতি পরিবারসমূহের আর্থ-সামাজিক অবস্থার পরিবর্তন ঘটাতেও তিনি সদা সচেষ্ট রয়েছেন। এই পুরস্কারের ফুলিয়ার তাঁতশিল্প গবেষক ও লেখক হরিপদ বসাকের প্রতিক্রিয়া, "টাঙ্গাইল শাড়ি, বিশেষ করে জামদানি শাড়ি বয়নের ক্ষেত্রে তিনি পরম্পরার বাইরেও একটি নতুন ধারার সৃষ্টি করেছেন। তার ফলে কেবল শাড়িই নয়, জামদানি বয়ন অনুসরণ করে দৃশ্যকল্প সম্বলিত সুতো / রেশমি বস্ত্রের কত যে সম্ভার তৈরি করা যায়, নানা পরীক্ষা-নীরিক্ষার মাধ্যমে সফল হয়ে তিনি তা দেখিয়েছেন।" ফুলিয়াবাসী হিসাবে এই সম্মানে আমরা আনন্দিত, গর্বিত।

শ্রীবীরেন কুমার বসাক

জামদানিতে দেবী সরস্বতী

ছবি: প্রতিবেদক

ANNEXURE IX

THE LOGO OF GL PRODUCT FOR PROTECTION OF GL RIGHTS IS AS UNDER:

ANNEXURE X

SHRI BIREN KUMAR BASAK, THE DEFACTO OF THE SAMITY IS THE FACE OF THE FULIA COMMUNITY OF WEAVERS. COLLECTION OF PICTURES SHOWING THE APPRECIATIONS RECEIVED BY MASTER WEAVER OF THE SAMITY SHRI BIREN KUMAR BASAK AND HIS TEAM

புடவையில் தத்ரூப ஓவிய
நெசவாளிக்கு பிரதமர் பாராட்டு

சில வரி செய்திகள்

পুজোয় তন্তুজের তাঁতের
শাড়িতে মমতার নকশা

শাড়িতে ফুটে উঠলেন মুখ্যমন্ত্রী

আরও এক সম্মান গ্রামরত্ন ফুলিয়ার
NEW INITIATIVES
IN THE HANDLOOM SECTOR
NATIONAL HANDLOOM DAY

ইন্ডিয়া বুক অব রেকর্ডস-এ নাম তুললেন নদিয়ার বীরেন বসাক

Saturday indicated people who got infected between November 4 (Kali Puja) to November 8.

Some cowherds at a rural market in Dobeurhat of Cooch Behar district on Saturday. (Main Uddin Chisti)

ma Haldar, who is from Mag- ra district of the neighbouring country, on Friday. She allegedly infiltrated into India to meet a relative.

NETIZENS QUESTION PM'S FAITH IN UNITY IN DIVERSITY

'Unity' sari storm on Twitter

SUBHASISH CHAUDHURI

Chakdah (Nadia): Phulia weaver Biren Kumar Basak's Saturday morning started with Prime Minister Narendra Modi tweeting a picture of them together. But the high did not last.

Basak, 70, had gifted Modi a hand-woven Jamdani sari depicting Modi engaging with people symbolising India's unity in diversity, including a man wearing a skull cap.

But soon, many netizens questioned the Prime Minister's faith in the spirit of India's unity in diversity.

Basak was among the 119 Padma Shri award recipients this year. He handed the sari to Modi at the tea party that followed the award ceremony at the Ashok Hall of the Rastrapati Bhavan earlier this week.

Weaver Biren Basak gifts the "unity in diversity" sari to Modi

At 8.51am on Saturday, Modi tweeted the picture, adding "During the interaction with the Padma Awardees, he presented something to me which I greatly cherish."

While many praised the tweet, many others attacked Modi. Netizen Dibyendu Pal tweeted: "The people of West Bengal understand the sentiments of all religious communities so they have drawn this picture irrespective of Hindu-Muslim but you don't understand that..."

Netizen Shiva tweeted: "Hopefully u wont judge people who are wearing a skull cap in the image...The diversity and unity of India needs to be accepted and cherished and it is indeed a great work from Biren Kumar..."

A post by Twitter handle "Shri" flayed the Prime Minister for his "divisive acts". Many recalled Modi's infamous statement of 2019 referring to CAA protesters, when he had said those indulging in violence "can be identified by their clothes".

সিল্কের শাড়িতে নেতাজির ছবি আঁকলেন ফুলিয়ার পদ্মশ্রী শিল্পী

মুর্শিদাবাদের কোরা সিল্কের কাপড়ে নেতাজির ছবি আঁকলেন বীরেন বসাক —এই সময়

...সময়, কৃষ্ণনগর: কোরা সিল্কের ...ড়িতে কালো সুতো দিয়ে নেতাজির ...বি এঁকেছেন নদিয়ার তাঁতশিল্পী ...রেন বসাক। পদ্মশ্রী পুরস্কারপ্রাপ্ত ...য়ান শিল্পী বলছেন, 'সব কিছুতেই ...ই ব্যবসা করা যায় না। শিল্পী মনেরও ...কিছু নিজস্ব ইচ্ছে থাকে। নেতাজি ...জয়ন্তীতে কলকাতায় নেতাজি ...বনে গিয়ে সংগ্রহশালাতে উপহার ...তে চাই এই শিল্পকর্মটি।'

...তিন সুতো বাই তিন সুতো মুর্শিদাবাদের ...রা সিল্কের কাপড়ে কালো সুতো ...য়ে নেতাজি আঁকতে প্রায় ৪৫ দিন ...জ করতে হয়েছে তাঁকে। শিল্পীর ...খায়, 'আমার দু'জন সহযোগীকে ...ছবি নিয়ে সব মিলিয়ে প্রায় ১৫ ...জার টাকা খরচ হয়েছে। তবে ...টাই করা হয়েছে হস্তচালিত তাঁতে। ...কলও যন্ত্রচালিত তাঁতের সাহায্য নিই ...আমরা। যে ভাবে জামদানি শাড়ি ...বানা হয়, সেভাবেই কাজ হয়েছে।'

...দশ বছর বয়স থেকে তাঁতের কাজ ...রেন। প্রথম জীবনে ঘুরে ঘুরে ...ড়ি ফেরি করেছেন। বীরেন বলেন, ...দেশের স্বাধীনতা যোদ্ধাদের স্মরণ ...করা আমাদের শিল্পীদেরও কর্তব্য। ...রীন্দ্রনাথ, গান্ধীজির ছবি দেওয়া ...জামদানি শাড়ি আগেই বুনেছি। এ বার নেতাজির প্রতি শ্রদ্ধা জানাব এ ভাবেই।' ক'দিন আগে স্বামী বিবেকানন্দের জন্মদিনে শাড়িতে বিবেকানন্দের ছবি ফুটিয়েছিলেন ৭১ বছরের এই শিল্পী। জনতার উদ্দেশে ভাষণরত নরেন্দ্র মোদীর একটি ছবি তাঁর বস্ত্রে ফুটিয়ে তুলে গত বছর দিল্লিতে প্রধানমন্ত্রীর হাতে তুলে দিয়ে এসেছিলেন তিনি। আর তার জেরে খোদ প্রধানমন্ত্রীর প্রশংসাও পেয়েছিলেন।

বীরেন বলেন, 'আমি শিল্পী। তাই শুধু মোদীজিই নন, রাজনাথ সিং, সোনিয়া গান্ধী, মমতা বন্দ্যোপাধ্যায়ের মতো দেশের তাবড় তাবড় নেতানেত্রীকে আমার বোনা তাঁত বস্ত্র নিজের হাতে করে দিতে পেরেছি। গণ্ডার বাংলার প্রধানমন্ত্রী শেখ হাসিনার ছবি ফুটিয়ে তোলা একটি শাড়িও তৈরি করে রেখেছি। করোনার জন্য যেতে পারছি না বাংলাদেশে। তাছাড়া ওঁর সম্মতিসূচক তারিখ এখনও পাইনি ওই করোনার জন্যই।'

মিহি সুতোয়

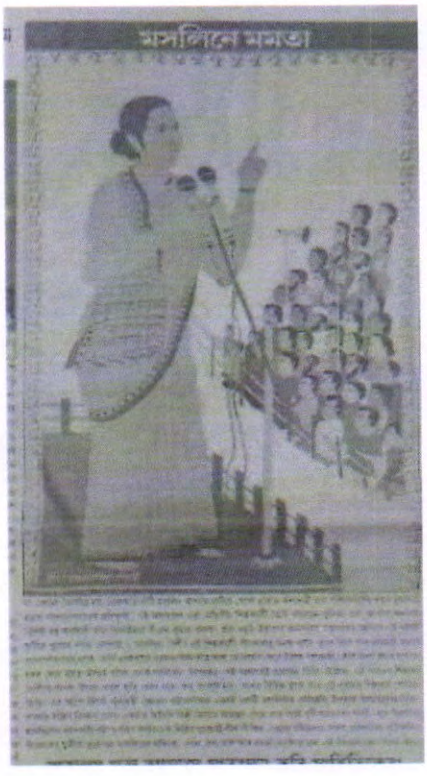
● তিনি সনিয়ায় আছেন, বাজপেয়ীতেও আছেন। রাজনীতিতে একেবারে নেই, কিন্তু কুর্সিতে যাঁরা বসছেন, তাঁদেরই তিনি ধরে রাখছেন মিহি সুতোয়। দিল্লিতে সম্প্রতি সনিয়ার বাসভবনে গিয়ে তাঁর পূর্ণ অবয়ব ফুটিয়ে তোলা মসলিনের উপর ঢাকাই কাজ করা শাড়িটি হাতে করে তুলে দিলেন ফুলিয়ার বিখ্যাত তাঁত শিল্পী বীরেনকুমার বসাক। ১৫ বছর আগে পাঁচ মাস ধরে তৈরি শাড়িটির সুবাদে ইউপিএ-র চেয়ারপার্সনের সঙ্গে ১৫ মিনিটের আলাপে আপ্লুত ছেলে অভিনব বসাকসহ বীরেনবাবু। তাঁদের ইন্দিরা গাঁধীর অবয়ব ফুটিয়ে তোলা শাড়িটিও ইন্দিরা গাঁধী সংগ্রহশালায় রাখা হবে,

in a comprehensive manner. dren. We are hopeful that the nets

HANDCRAFTED TRIBUTE: Padma Shri awardee and weaver Biren Basak displayed a handwoven "fine art" portrait of President Droupadi Murmu at his workshop in Nadia district's Phulia on Tuesday.

The wall hanging was woven on a piece of *jamdani* fabric by Basak and his three assistants — Bibek Biswas, Tokon Biswas and Siddiq Khan — in just 20 days.

The team was inspired by a graphical image of Murmu. The piece of fabric is expected to be handed over to her on August 7 in New Delhi.


মসলিনে মমতা

Vaseline
Co-Presenting
দাদাগিরি
UNLIMITED
SEASON 9
CAPTAIN
fortune
Berger
Ujjala
WILD STONE

Kanyashree, now on a sari

If Amma has headbands, Didi has the sari to toot-toot her government's achievements.

A state minister has come up with the idea of a Kanyashree sari to marry two of Mamata Banerjee's favourites ideas — the promotion of Bengal's handicrafts and the chief minister's pet Kanyashree scheme for girls.

For the Kanyashree sari, an award-winning weaver from Fulia, the sari-making hub in Nadia district, has been chosen.

The saris made by Biren Kumar Basak and his eight assistants, will be displayed at Biswa Bangla stalls in Calcutta's Dakshinapan and its outlets in Darjeeling and various airports.

The saris will have a collage of schoolgirls, Bengali alphabets and verses by Kazi Nazrul Islam woven on them. The Kanyashree logo will also be there. (In the picture by Abhi Ghosh, Basak shows a sample of the Kanyashree sari in his Fulia workshop)

Kanyashree is a cash transfer scheme aimed at improving the status of the girl child. Girls between 13 and 18 years get annual scholarships and a one-time grant at the time of joining college.

Swapan Debnath, the state micro and small-scale enterprises and textiles minister, said he conceived the idea of the Kanyashree sari as it fulfilled "twin ambitions".

"While we want to show the world our chief minister Mamata Banerjee's pioneering initiative for the welfare of schoolgirls, we also want to revive the glory of the exquisite craftsmanship that the handwoven Jamdani sari is known for."

Debnath added: "I personally approached Biren Basak and asked him if he could execute the concept. He agreed to the proposal and I formally assigned him the job in May last year."

Since then, Basak and his team have worked to give shape to the concept on a 21 Alfrexft muslin sari.

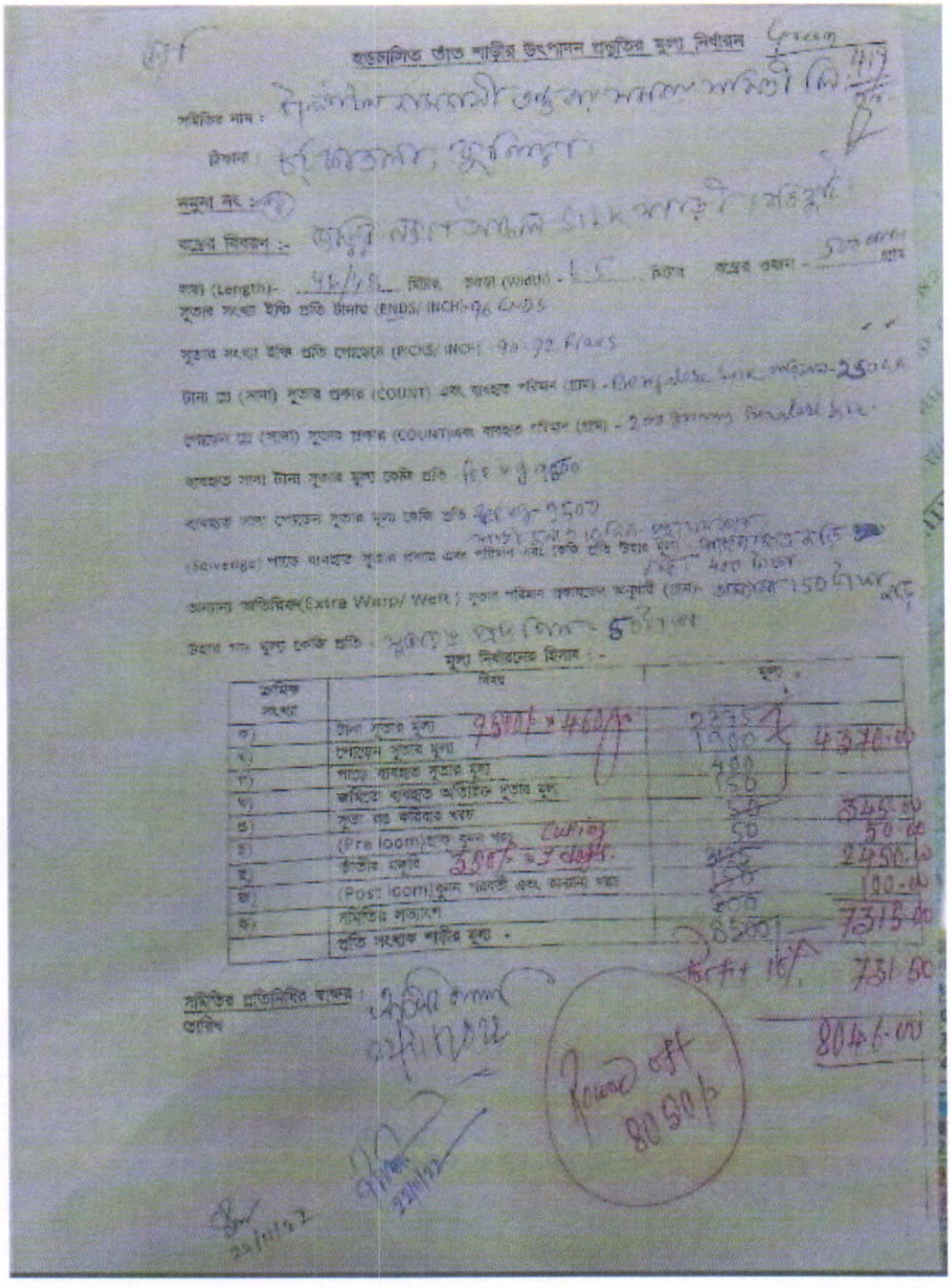
Basak said the job was tough "involving rigorous crafting and delicate details. I feel honoured to have been assigned the job. It is a great initiative by the state government to combine two great causes."

Text by Subhasish Chaudhuri

ফুলিয়া থেকে সিঙ্গাপুর, মুখ্যমন্ত্রীর প্রথম বিদেশ সফরেও সঙ্গী হল তাঁতের শাড়ি

ANNEXURE XI

EVIDENCE SHOWING TANTUJ, A GOVT SPONSORED ORGANISATION, WHO HAVE PROMOTED THE GI PRODUCT BY BUYING AND SELLING IN BULK



হস্তচালিত তাঁত শাড়ির উৎপাদন প্রস্তুতির মূল্য নির্ধারণ

সমিতির নাম :

ঠিকানা :

নমুনা নং :

বস্ত্রের বিবরণ :-

লম্বা (Length)- ... মিটার, চওড়া (Width) - ... ইঞ্চি, বস্ত্রের ওজন - ... গ্রাম

সুতার সংখ্যা ইঞ্চি প্রতি টানায় (ENDS/ INCH)-96 ENDS

সুতার সংখ্যা ইঞ্চি প্রতি পোড়েনে (PICKS/ INCH) - 90-92 Picks

টানা দ্রে (সাদা) সুতার প্রকার (COUNT) এবং ব্যবহৃত পরিমান (গ্রাম) -

পোড়েন দ্রে (সাদা) সুতার প্রকার (COUNT)এবং ব্যবহৃত পরিমান (গ্রাম) -

ব্যবহৃত সাদা টানা সুতার মূল্য কেজি প্রতি

ব্যবহৃত সাদা পোড়েন সুতার মূল্য কেজি প্রতি

(Selvedge) পাড়ে ব্যবহৃত সুতার প্রকার এবং পরিমান এবং কেজি প্রতি মূল্য

অন্যান্য অতিরিক্ত(Extra Warp/ Weft) সুতার পরিমান প্রকারভেদ অনুযায়ী (গ্রাম)

উপরে বর্ণিত মূল্য কেজি প্রতি

মূল্য নির্ধারণের হিসাব :-

ক্রমিক সংখ্যা	বিবরণ	মূল্য
ক)	টানা সুতার মূল্য	4370.00
খ)	পোড়েন সুতার মূল্য	
গ)	পাড়ে ব্যবহৃত সুতার মূল্য	
ঘ)	জমিতে ব্যবহৃত অতিরিক্ত সুতার মূল্য	345.50
ঙ)	সুতা রঙ করিবার খরচ	50.00
চ)	(Pre loom)লুম পূর্ব খরচ	2250.00
ছ)	কাঁটার মজুরি	
জ)	(Post loom)লুম পরবর্তী এবং অন্যান্য খরচ	100.00
ঝ)	সমিতির লভ্যাংশ	7315.00
	প্রতি সংখ্যক শাড়ির মূল্য -	731.50
		8046.00

সমিতির প্রতিনিধির স্বাক্ষর :

তারিখ

GEOGRAPHICAL INDICATION OF GOODS (REGISTRATION AND PROTECTION) ACT 1999

APPLICATION TO REGISTER FULIA JAMDANI SAREES AS A GEOGRAPHICAL INDICATION

AFFIDAVIT

पश्चिमबङ्गा पश्चिम बंगाल WEST BENGAL

AH 767177

NOTARY
KOLKATA
REKHA TEWARI
Regn. No.
10288/13
GOVT. OF INDIA

BEFORE THE REGISTRAR OF GEOGRAPHICAL INDICATIONS: CHENNAI

IN THE MATTER OF: REGISTRATION OF FULIA JAMDANI SAREES

I, Abhinaba Basak, aged 32 years, S/o Biren Kumar Basak working as Chairman of TANGAIL JAMDANI TANTUBAY SAMABAY SAMITY LTD., at Village -Fulia, Chaktala, PO-2 No. Nutan Fulia, District- Nadia, permanently residing at Village- Chaktala, PO-2 No. Nutan Fulia, PS-Santipur, District- Nadia, do hereby solemnly affirm and state as follows:

Abhinaba Basak.

1. That, I am the Chairman of aged 32 years, S/o. Biren Kumar Basak working as Chairman of TANGAIL JAMDANI TANTUBAY SAMABAY SAMITY LTD., having its registered office at – Village -Fulia, Chaktala, PO-2 No. Nutan Fulia, District- Nadia, West Bengal, bearing society registration No. 5/DTH & ADDL. R. of 2020-2021 year.

2. That, my society is one of the applicants for registration of Geographical Indication of goods claiming proprietorship right of the goods produced by us in class – 24 (Textiles

Abhinaba Basak

30 NOV 2022

5717

ক্রমিক নং .....

তারিখ 28/11/2022

ক্রেতার নাম ..... Abhinava Basak

ঠিকানা ..... Fulia.

মূল্য 100/-

বিক্রেতার নাম - পল্লবী কুন্ডু, কোড -২২

স্বাক্ষর .....

স্টাম্প ভেন্ডার রানাঘাট কোর্ট, নদীয়া

NOTARY
KOLKATA
REKHA TEWARI
Regn. No.
10288/13
GOVT. OF INDIA

and Textiles goods not classified elsewhere: Bed and table covers), class – 25 (clothing) i.e. Fulia Jamdani Sarees.

3. That, for the sake of mutual advantage and convenience in the matters of registration, communication, dealing, networking and proceedings, here it may please be noted that the entire Fulia weaver community dealing with the manufacturing of Fulia Jamdani Sarees have authorised and represented "Tangail Jamdani Tantubay Samabay Samity Ltd." to file the GI on behalf of them. To benefit the Fulia community dealing with the product "Tangail Jamdani Tantubay Samabay Samity Ltd." will be considered as THE FULIA COMMUNITY of Nadia District to file the said application before the "Registrar", Geographical Indications Registry, Intellectual Property Office Building, Industrial Estate, G.S.T. Road, Guindy, Chennai – 600 032, Tamil Nadu state.

4. That, I have filed the particulars of my society including its byelaw along with the application for registration.

5. That, as per our bye-law (Rules and Regulations), I being the Chairman of our society, represent the members of our society consisting of artisans, producers and promoters of the products before the Registry as applicant on behalf of the aforesaid society.

6. That, our society is registered under the West Bengal Co-operative Societies Act 2006 and working for the development of the artisans and the product.

7. That the society has been constituted with the object of upliftment of the historical and traditional business and trade of Fulia Jamdani Sarees and provide legal protection to the weavers as stakeholders of the product and to protect the product from infringement by others.

8. That, the members having united themselves for working towards upliftment of the weavers community at large are collectively engaged in the designing the art and craft and producing the goods for sale both in domestic, national and international markets.

30 NOV 2022

NOTARY
KOLKATA
REKHA TEWARI
Regn. No.
GOVT. OF INDIA

9. That, this geographical part of Nadia, West Bengal is the only original producer of the goods applied for registration under the geographical indication of goods (Registration & Protection) Act, 1999.

10. That, the weavers have acquired the quality of producing the goods by their hereditary paternal rights without limitation of period.

11. That, the product is an exploitation of weaver's self created original handwork. It is art & craft of their own manual dexterity derived from their ancestors.

12. That, the weavers by virtue of their prolonged period of full time engagement in production and development of the class of goods have acquired the exclusively ownership of the design and therefore claim the proprietorship of the product as the one and only producers of India on Global basis.

13. That, registration of Fulia Jamdani Sarees is necessary in order to protect the artisans from infringement.

14. That, protection of right and title of the product named Fulia Jamdani Sarees and the interest of the original producers is the sole motto for registration of the product.

15. That, the Government of West Bengal and Textiles Committee, Ministry of Textiles, Government of India, are rendering valuable support and technical assistance for the promotion of the product. It is also imparting technical assistance in quality control and marketing strategies to the artisans with the active involvement of West Bengal Government.

16. That, we hereby affirm that our organization shall take every step to bring all artists, craftsmen under one umbrella for the better protection of their rights and interest in an organized manner.

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17. That, I have made myself acquainted with the product, designing, quality control, research development, sales and business activities of the goods produced by our society in this area / territory of India.

I have read and understood the contents of the application along with its annexure filed before the Registrar for the purpose of registration. The statements made in the application and the contents of this affidavit are true and correct to the best of my knowledge and belief and I sign this affidavit being present before the Notary at district Nadia, West Bengal.

Identified by

SHUMANTO GUPTA
(ADVOCATE)
38A, Narsingh Avenue,
Nager Bazar, Kolkata-700074
Bar Council Code No. F116/59 of 2007

Deponent
(Abhinaba Basak)

Notary
(Full name)

SOLEMNLY AFFIRMED AND DECLARED
BEFORE ME ON IDENTIFICATION

REKHA TEWARI
NOTARY

30 NOV 2022